Visual-Verbal Space:Text as Hermeneutics of Under/Over Writing, Pattern, Text Mapping, Ennelage, Notes, Lists, Crytpology.

The structures of analysis in our language stem from the tropes and poetics originating in herms, spoils of war, alters, that is- structures in which assembling and disassembling are the roots of analysis and given a visual space that opens out on the associativity that follows these links.

Art for example exists in verbal visual space of necessity because any line , shape , mass, is understood verbally as relation to their own system of gradients, gradients within material associations that prompt a mental “language”

As psychological colloids these events are very much part of psychology in the sense of “chains of signifiers. The reference of movement in mind and world is carried through in physics : the principle of transference is shared between the two disciplines and originates in rhetoric : a relation between transgression and contingency in which particles of speech, markers of imagination and cognition, and particles of matter reach to different levels of association involving also a disassociation out of which the phenomenological may then touch on the non- phenomenological, ie “dark matter” and the “subconscious”.

In the following collection of works I have interpreted text very broadly, in these terms, and I will include such thins as stripe, frame elements, and punctuation diagrams , as well as patterns. The latter, in the case of my art are pattern blocks composed of very complex layerings and interpenetration, embedding of drawing through the streaming means of the drawing software as a motion sensor which can hold a field open for sustained morphogenic transitions.

Mieke.G.Bal@gmail.com

Current address of Bal
https://archive.org/details/ConstructingAVisualRhetoricInCyberDrawingAMorphologyOfArtDiscourse
If there are errors or you'd like to add more information, click the "Edit Item!" link (in the upper right section of your page.)
(We will try to create derivative formats for your files but it may take several hours for them to appear.)
Type constructing a visual rhetoric

Texts

Cyber drawing philosophy

https://archive.org/details/MorphologiesOfVerbalVisualSpaceCollectivePoetic

large file prep for DRNarticle (did notshow-use below address)

https://ia902607.us.archive.org/33/items/MorphologiesOfVerbalVisualSpaceCollective2/Morphologies%20of%20Verbal%20Visual%20Space%20Collective%202.pdf

https://ia902609.us.archive.org/26/items/AnArtistsConjecturesAndSimulcrae/An%20Artist%27s%20Conjectures%20and%20Simulcrae.pdf

An Artist's Conjectures and Simulcrae : notes for DRN Articles.

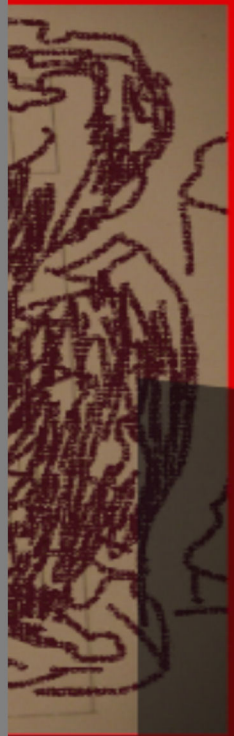
https://ia902609.us.archive.org/26/items/AnArtistsConjecturesAndSimulcrae/An%20Artist%27s%20Conjectures%20and%20Simulcrae.pdf

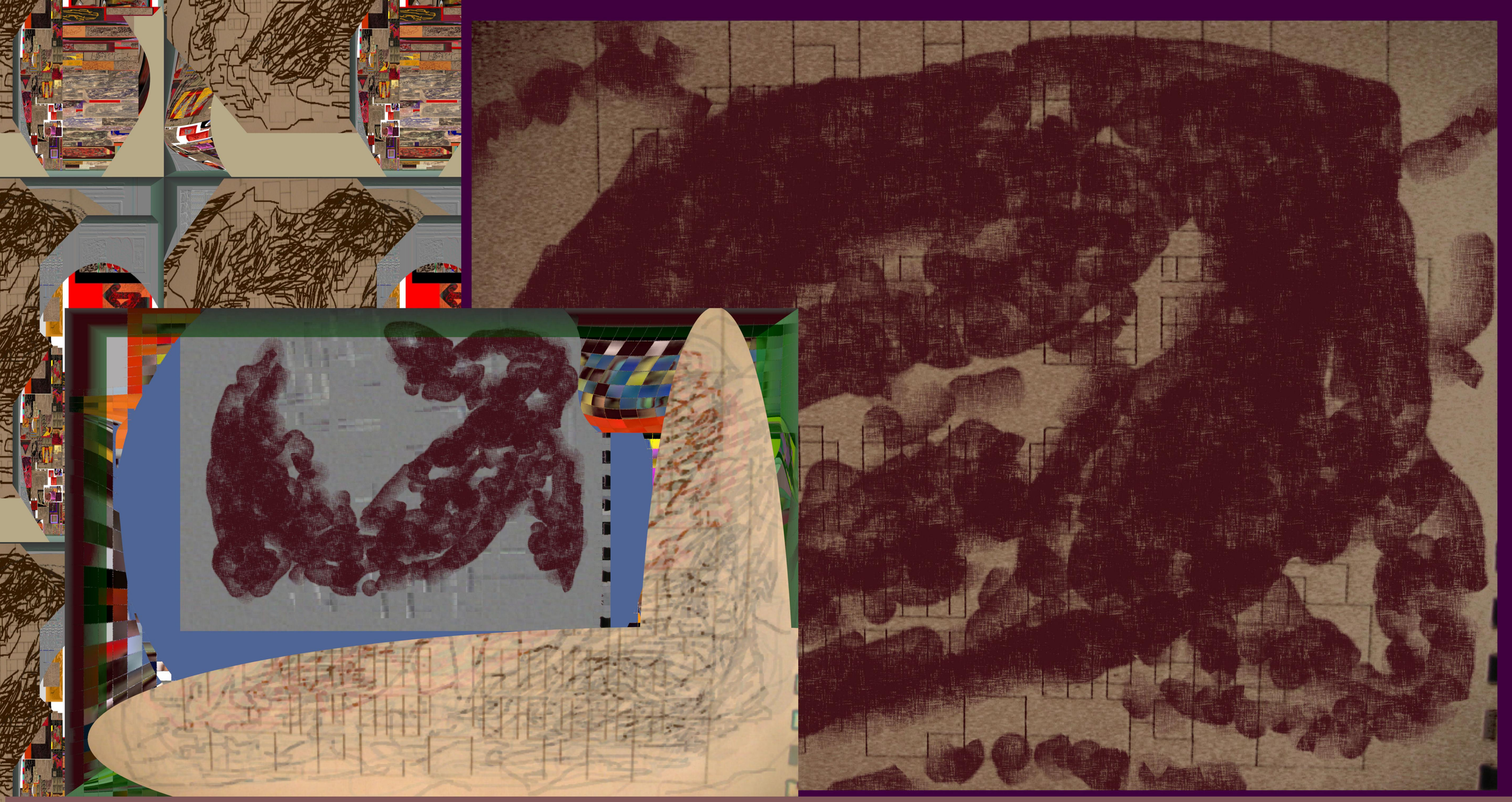
model for DRN

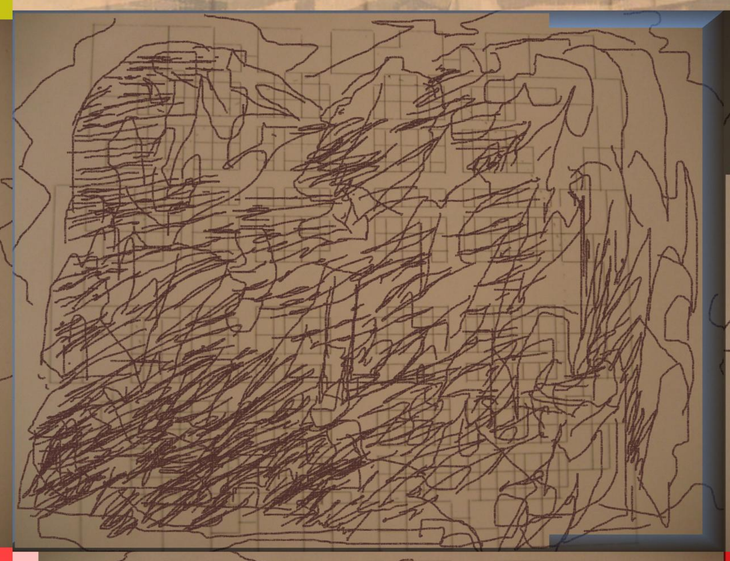
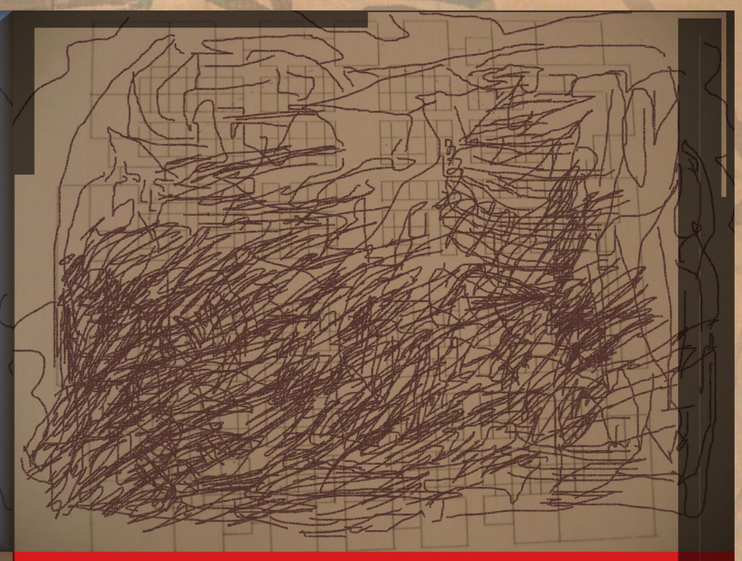
https://ia902604.us.archive.org/15/items/TerratologicalMappingAndSimulcraeOfDeterritorialization/Terratological%20Mapping%20and%20Simulcrae%20of%20Deterritorialization.pdf

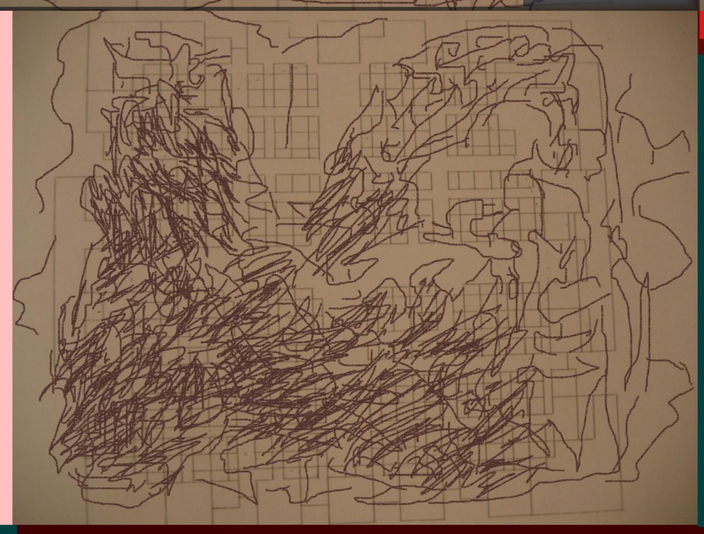
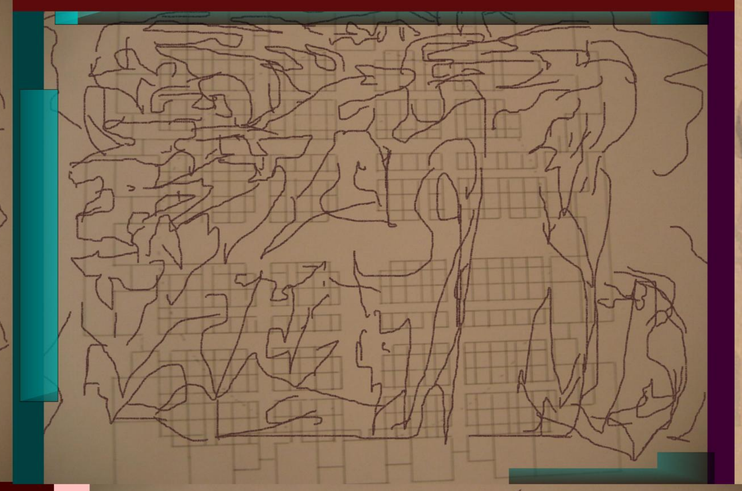
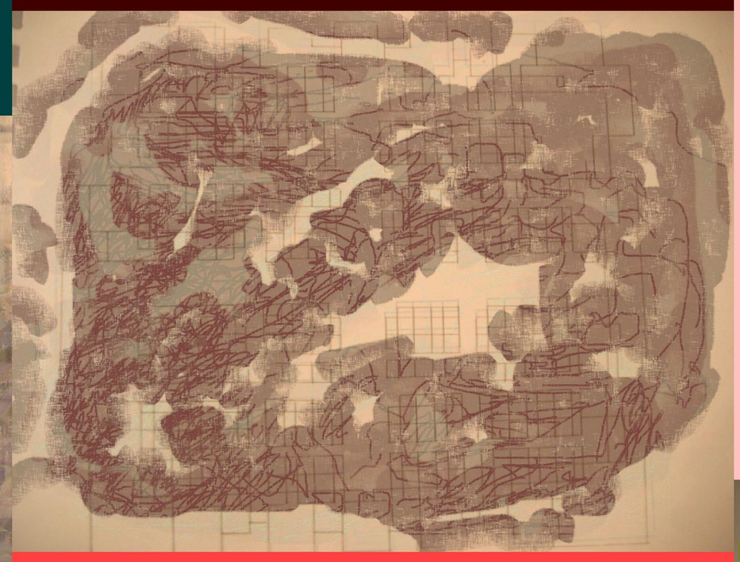
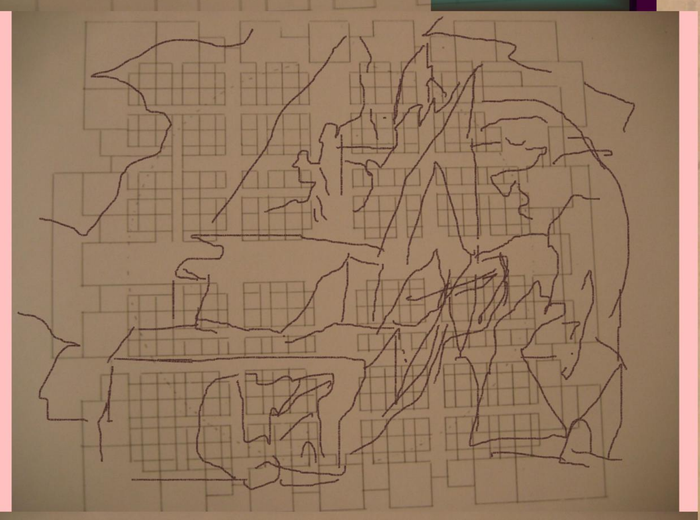
= 591 drawings

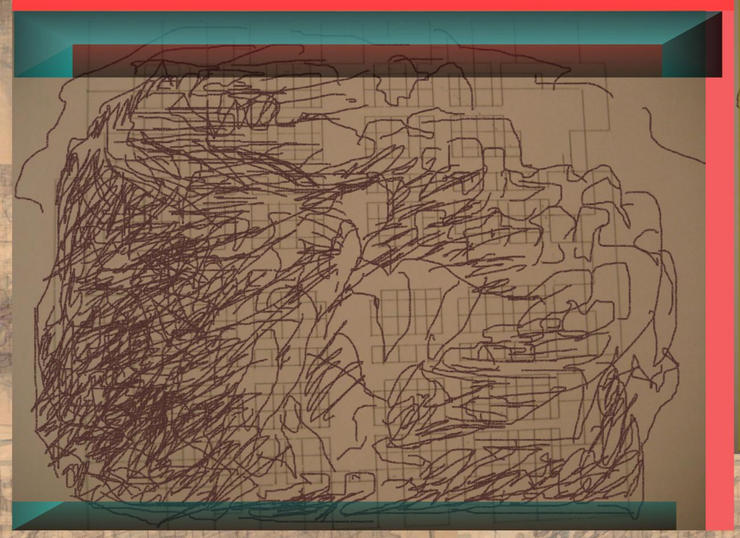
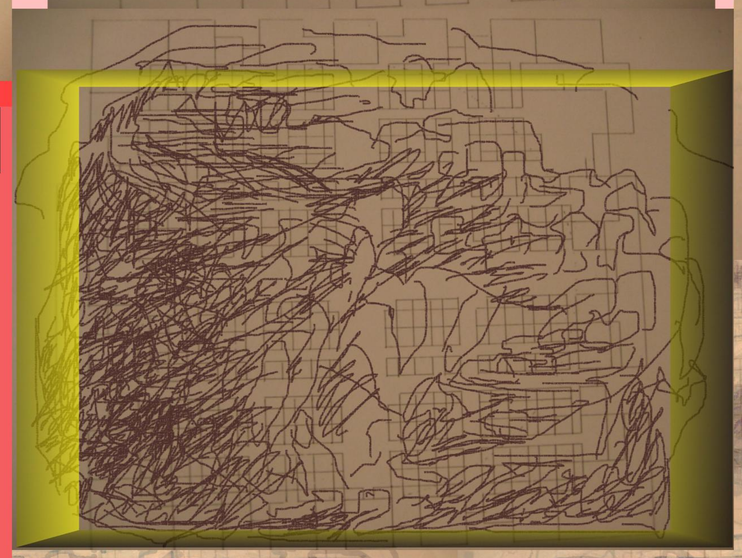
https://ia902607.us.archive.org/33/items/VerbalVisualSpaceVersion2/Verbal%20Visual%20Space%20Version%202.pdf

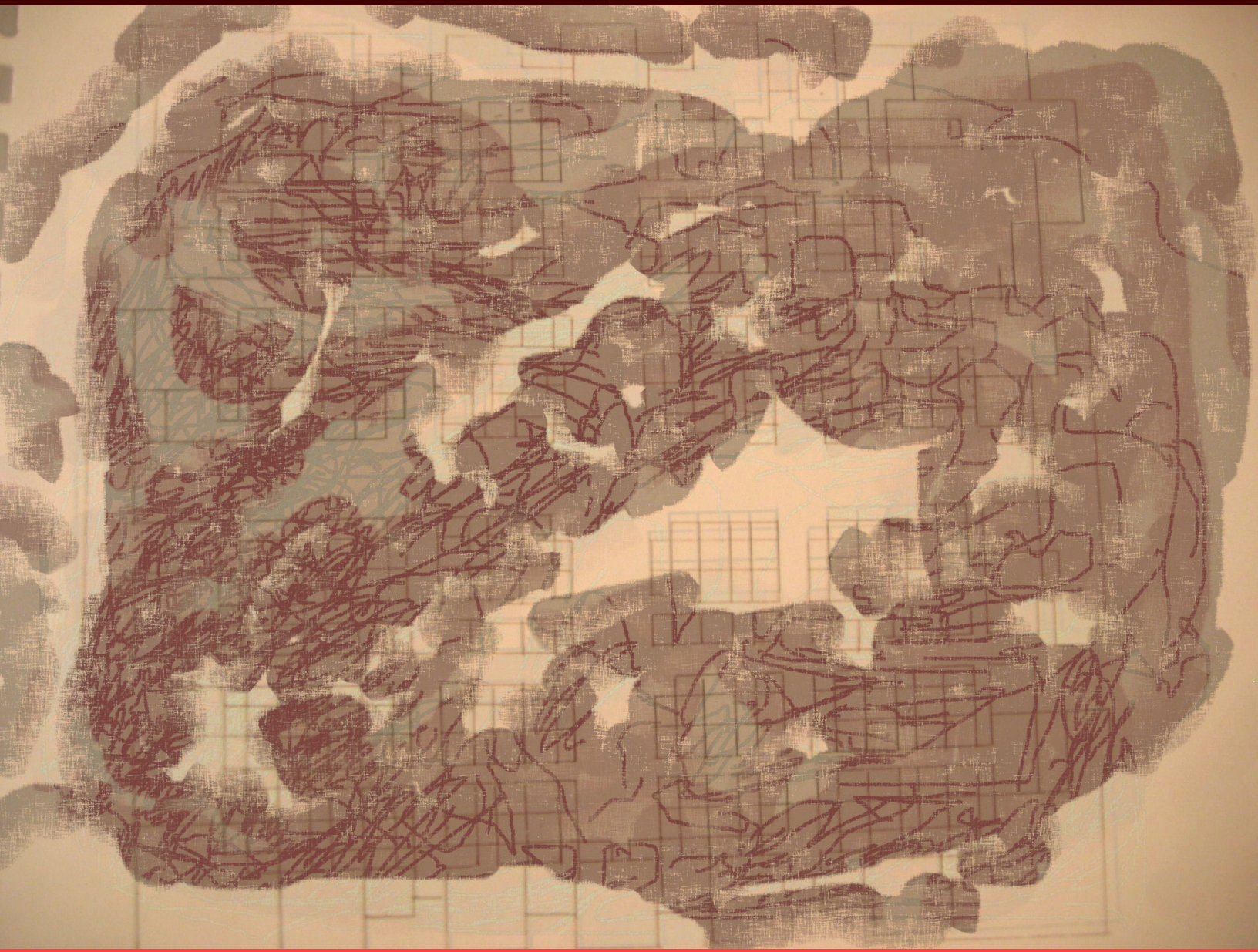


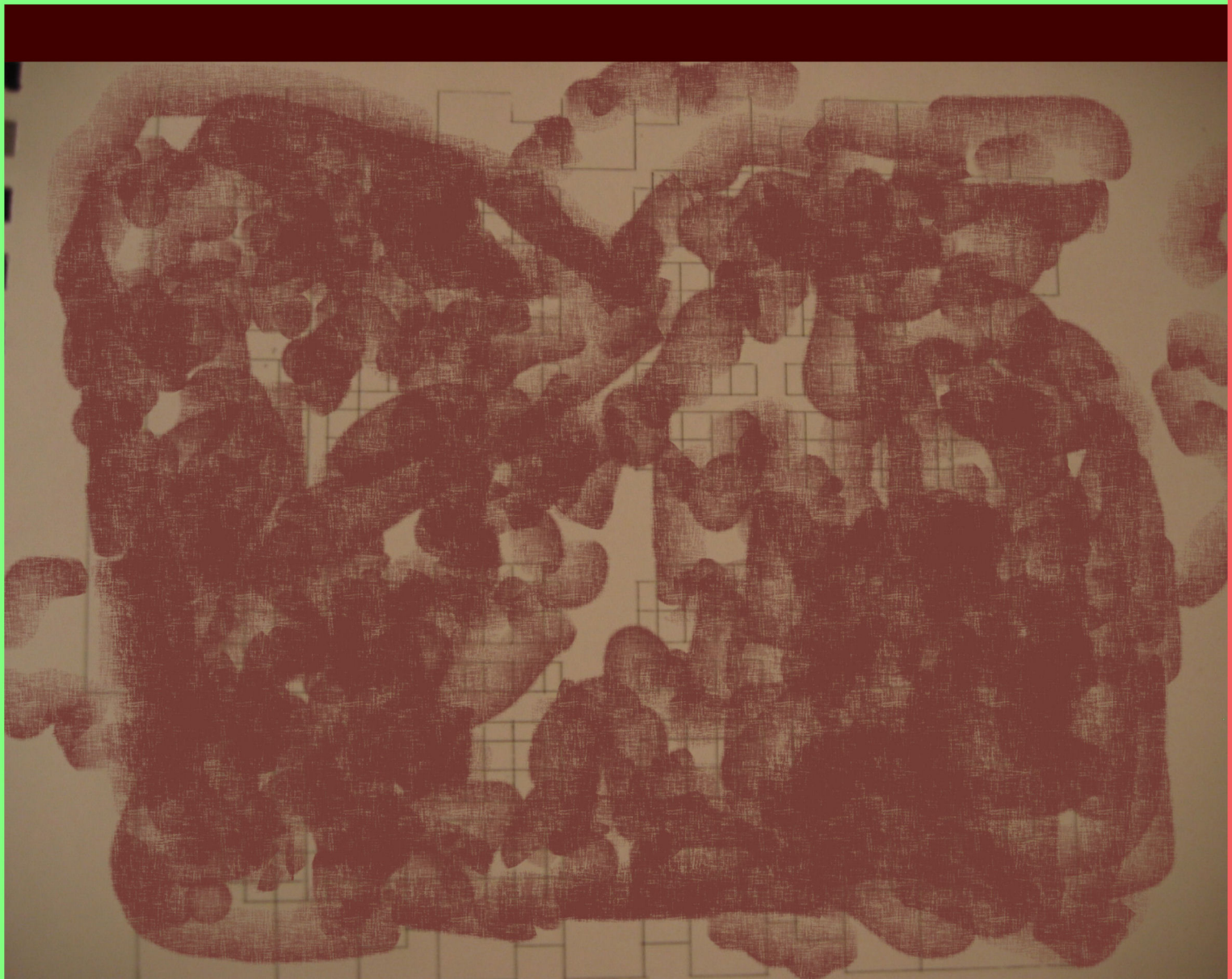


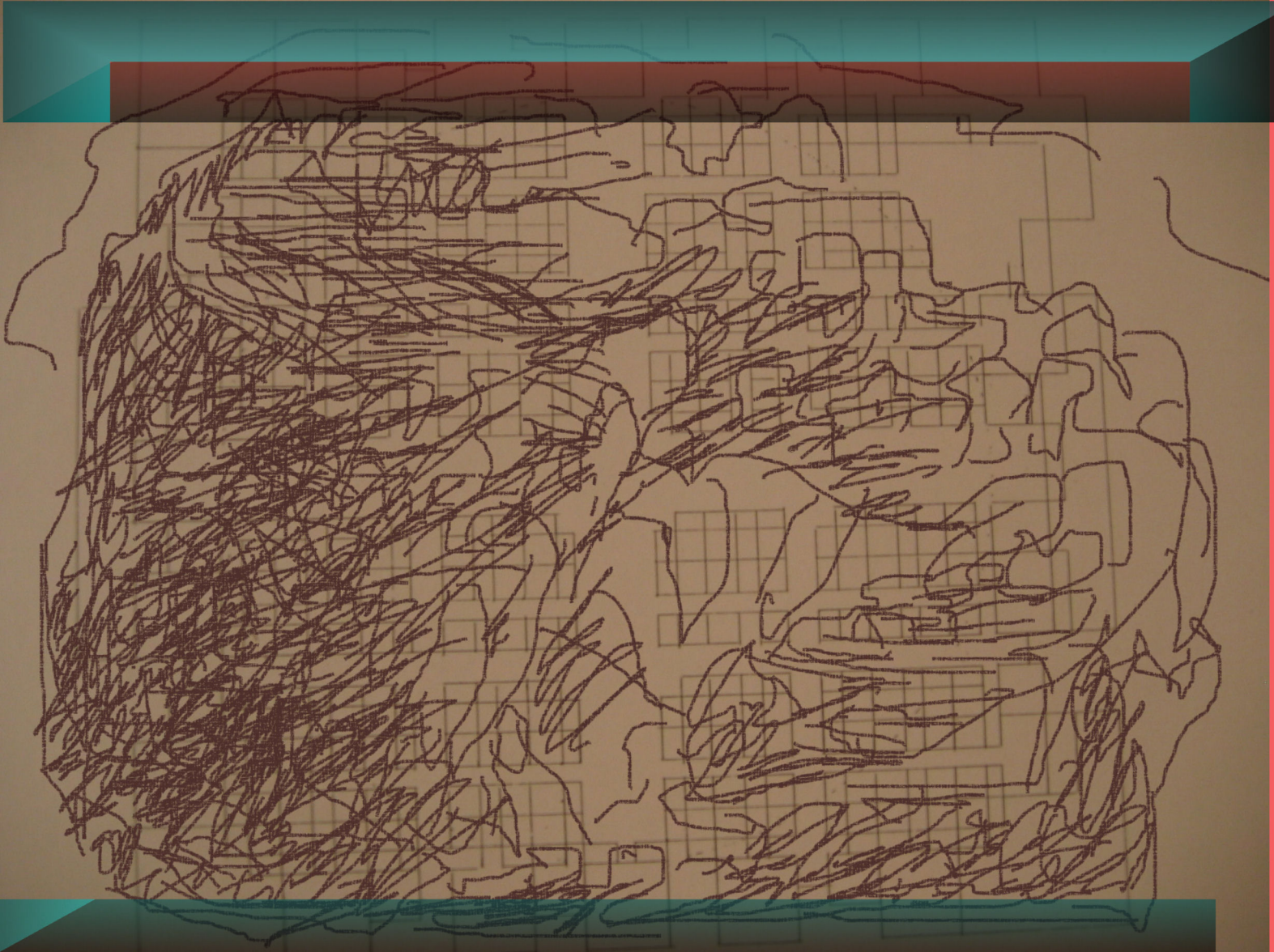



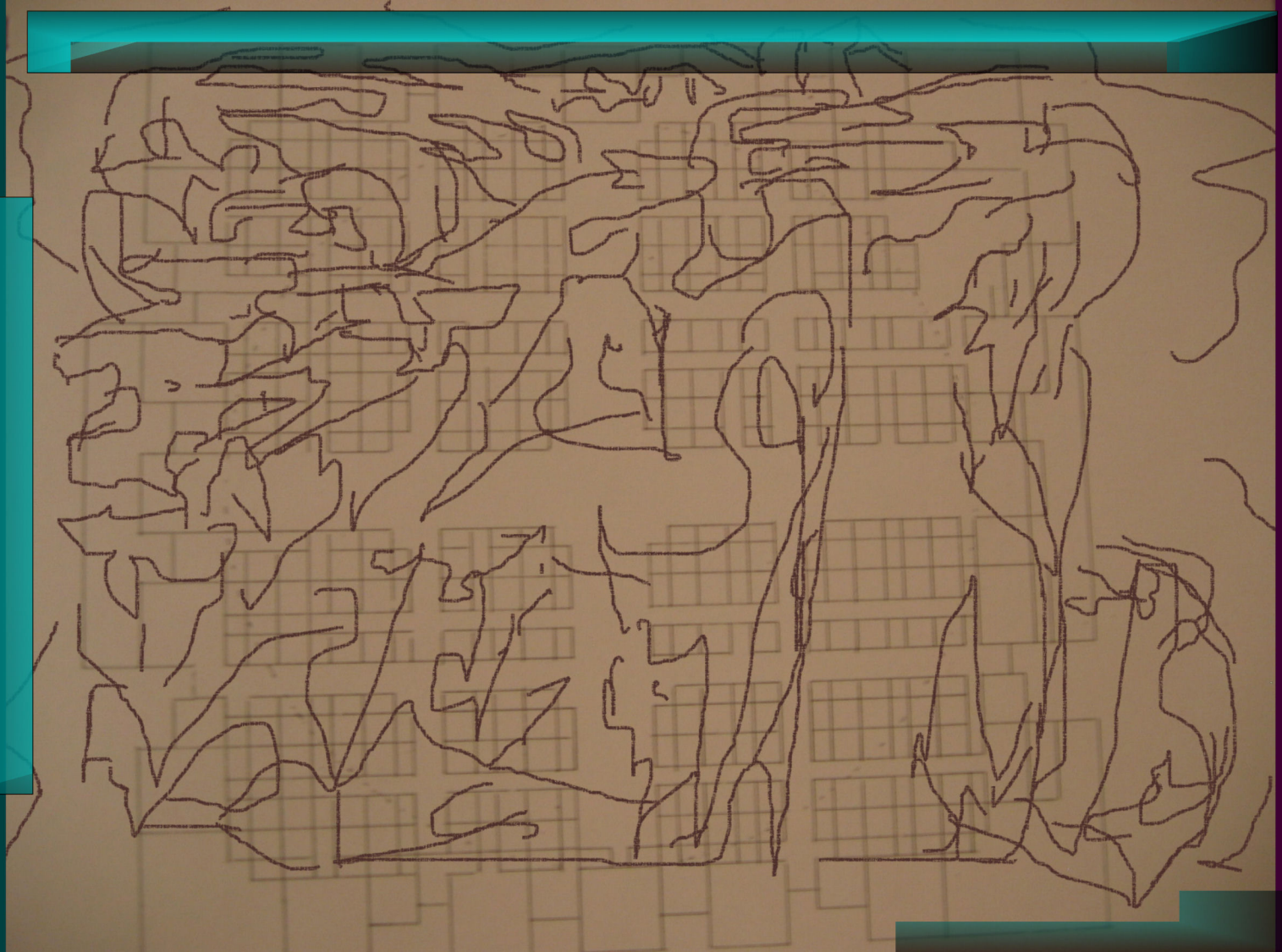





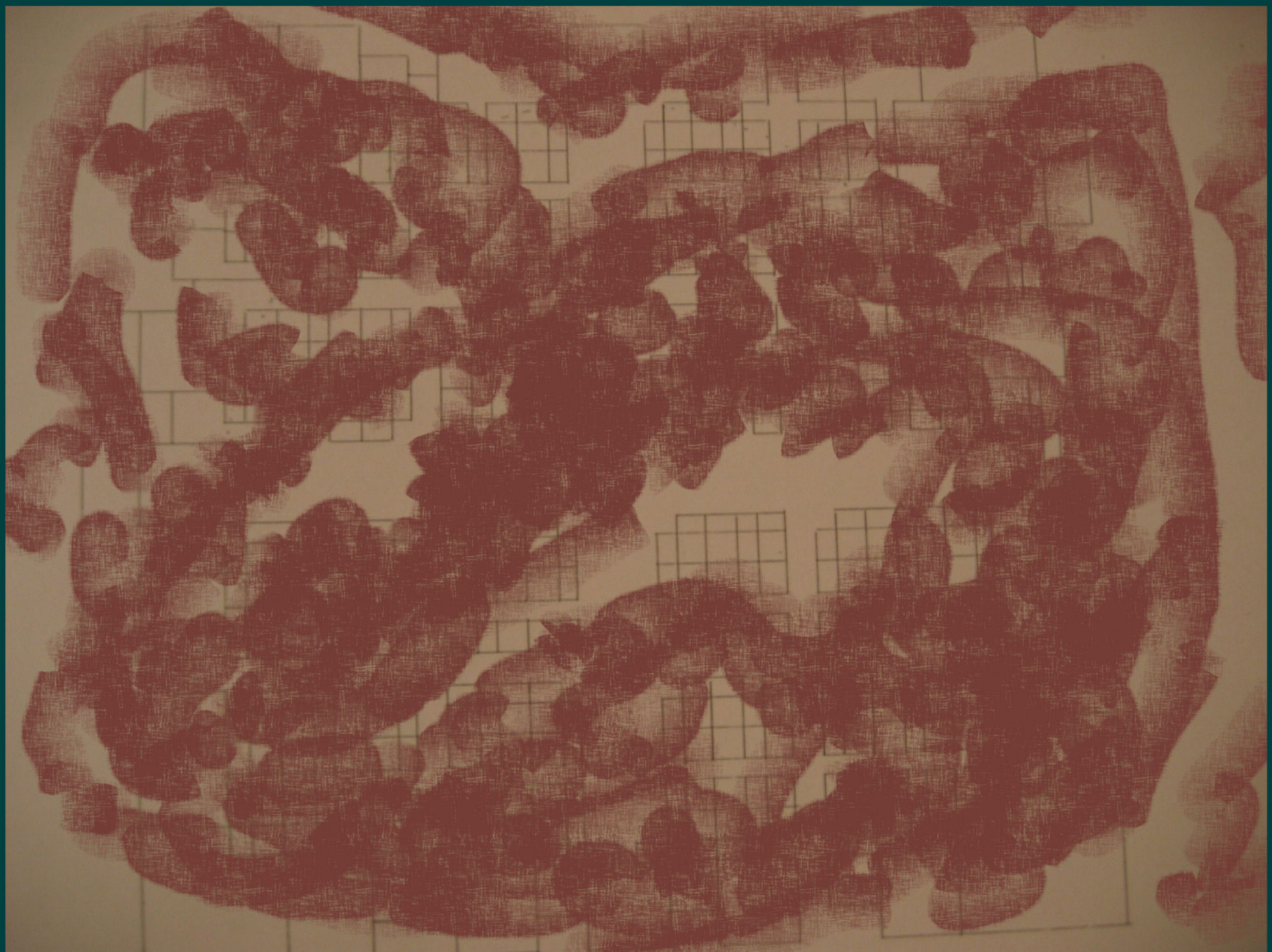



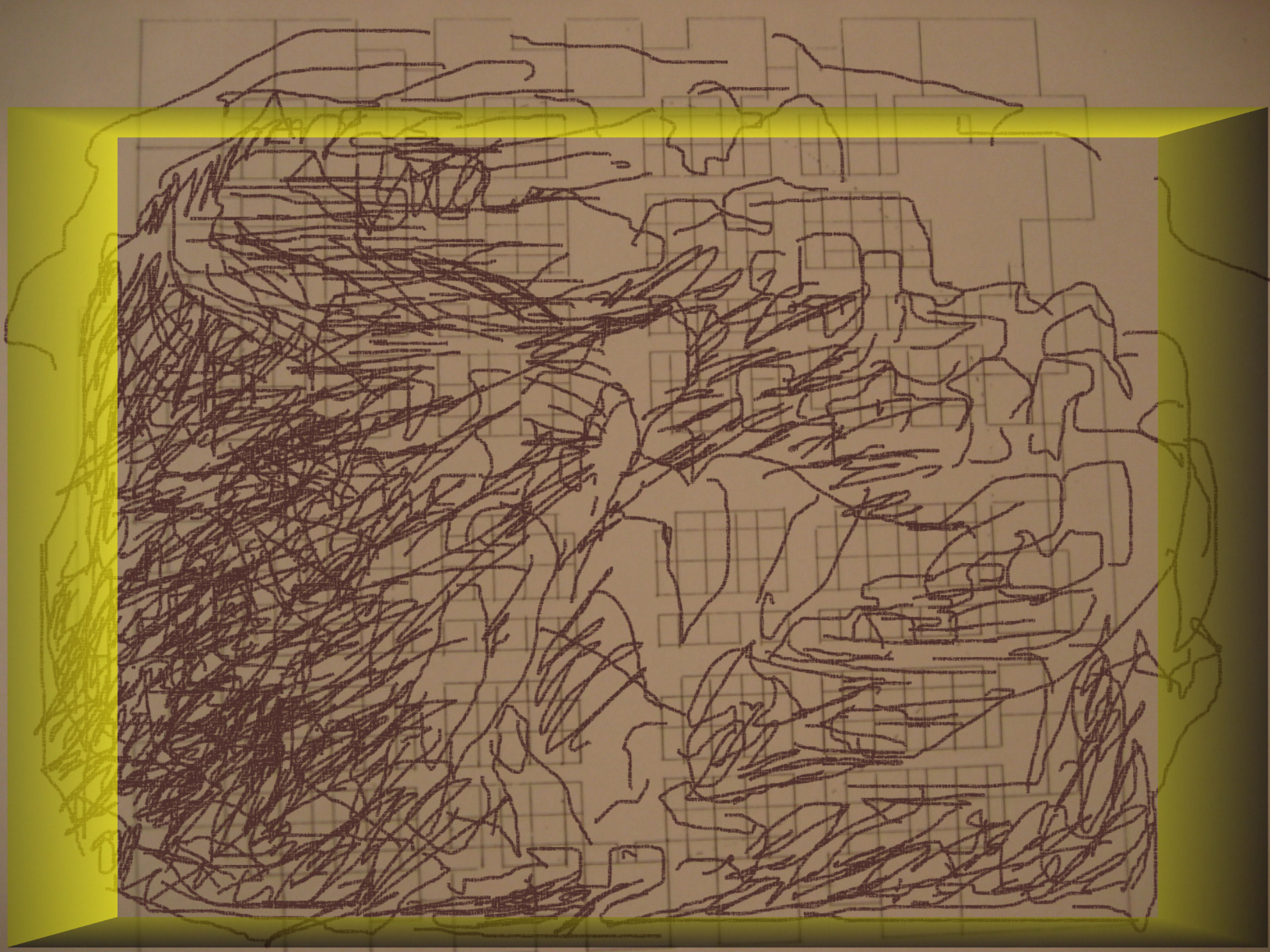


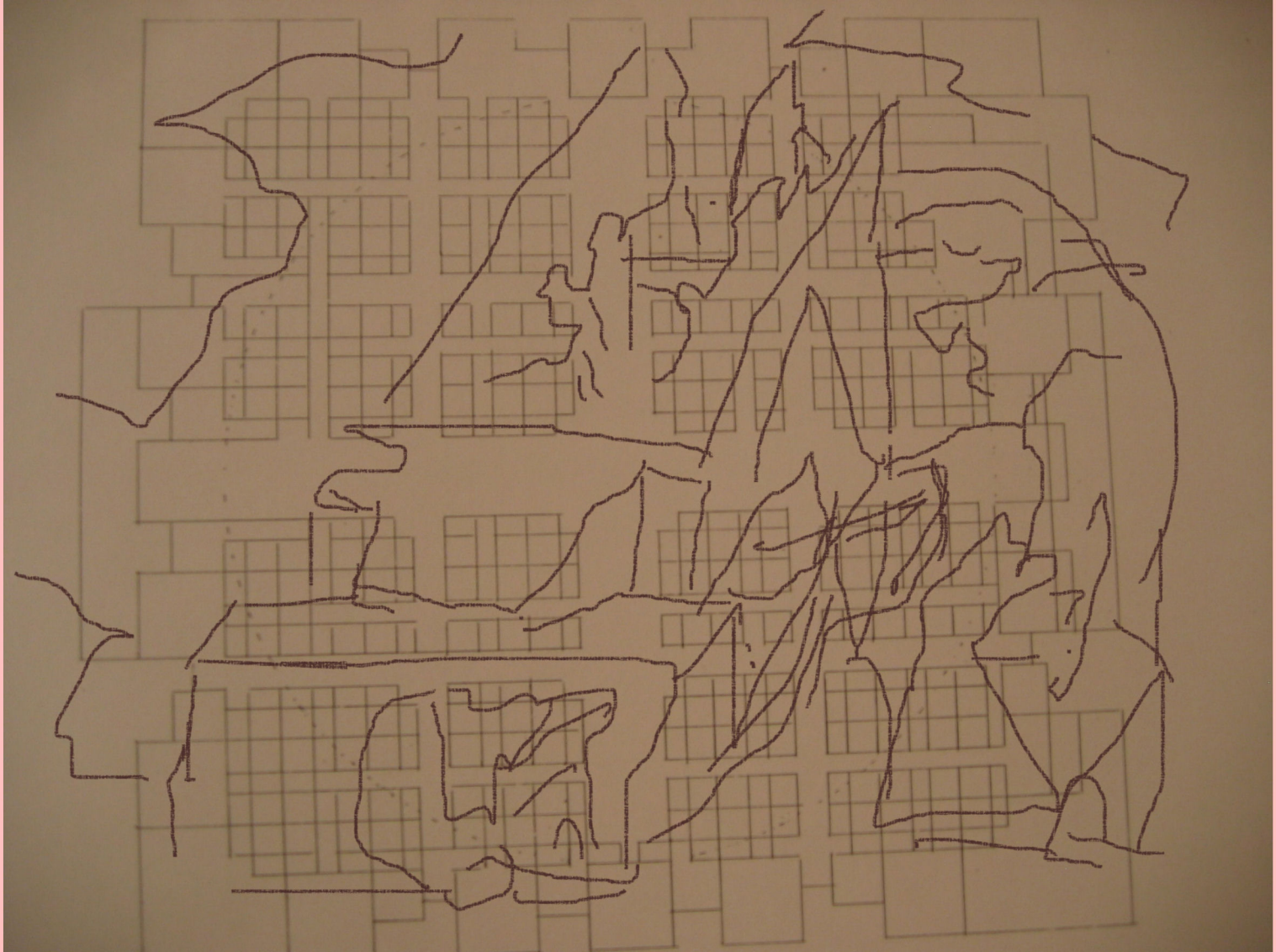


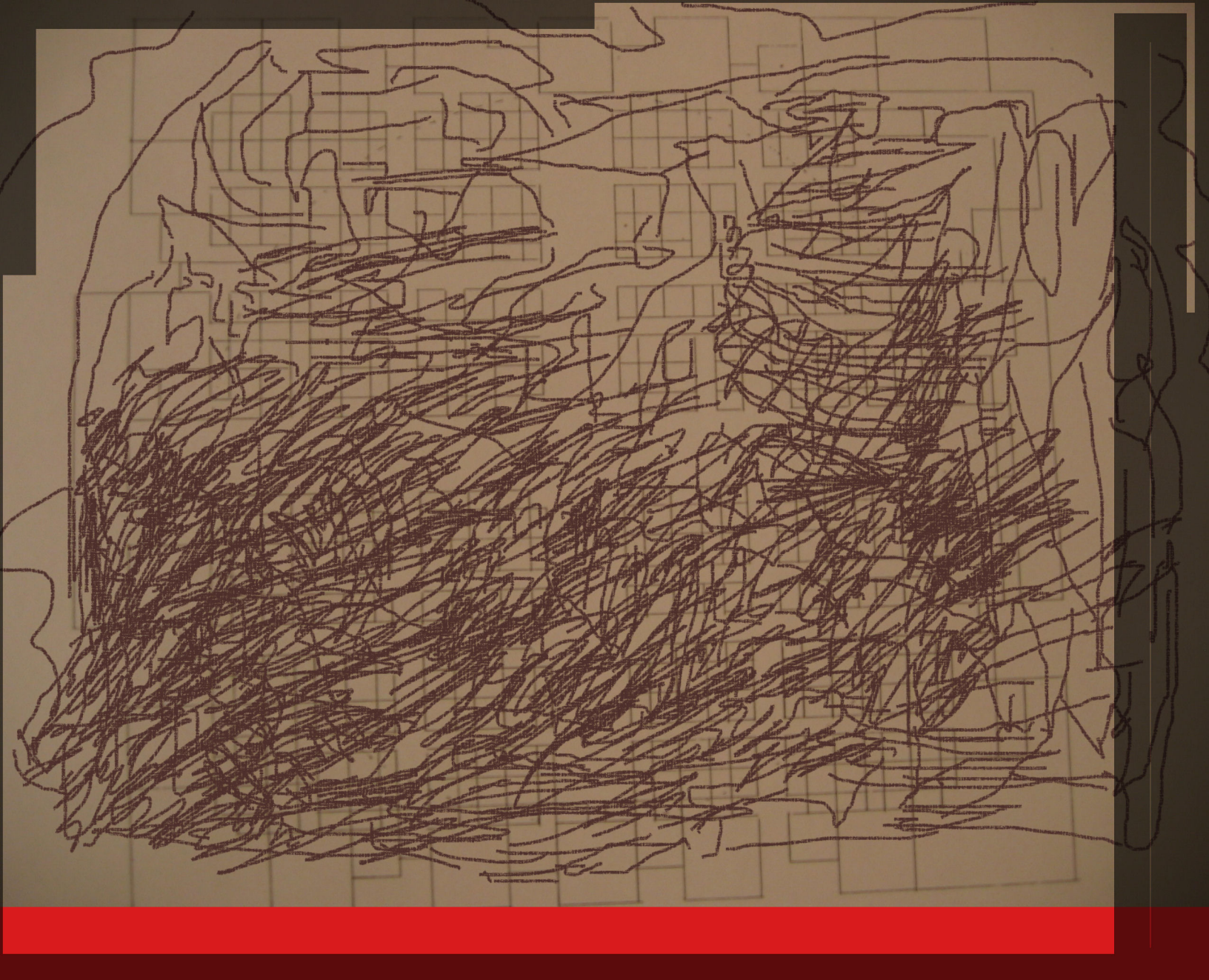


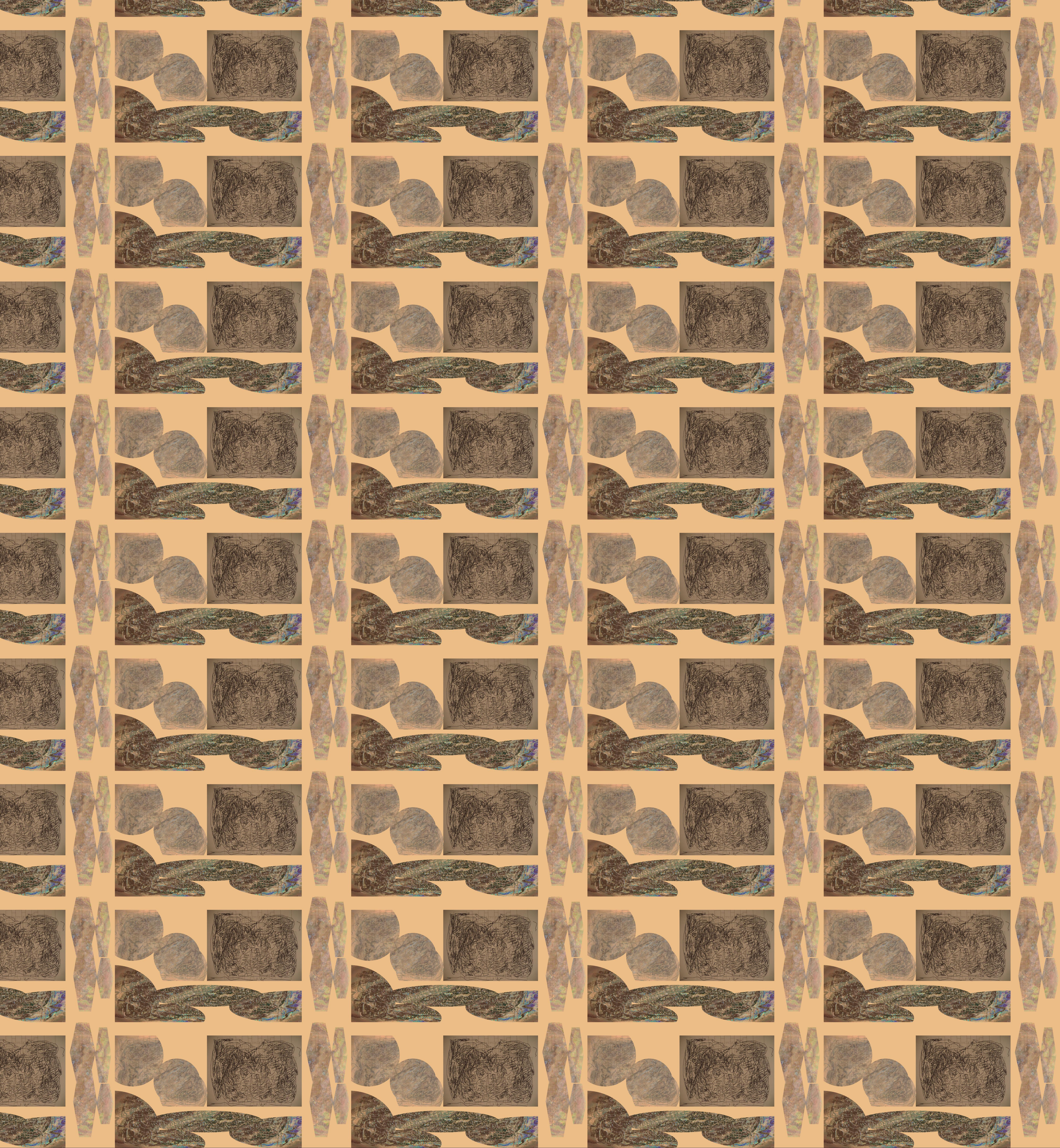












Concepts of Theoretical Objects

Morphological Arrows |Mood-Mode}= modus operendi emotem affectus: effectuating affect: affecting effect: simulacrae.....:

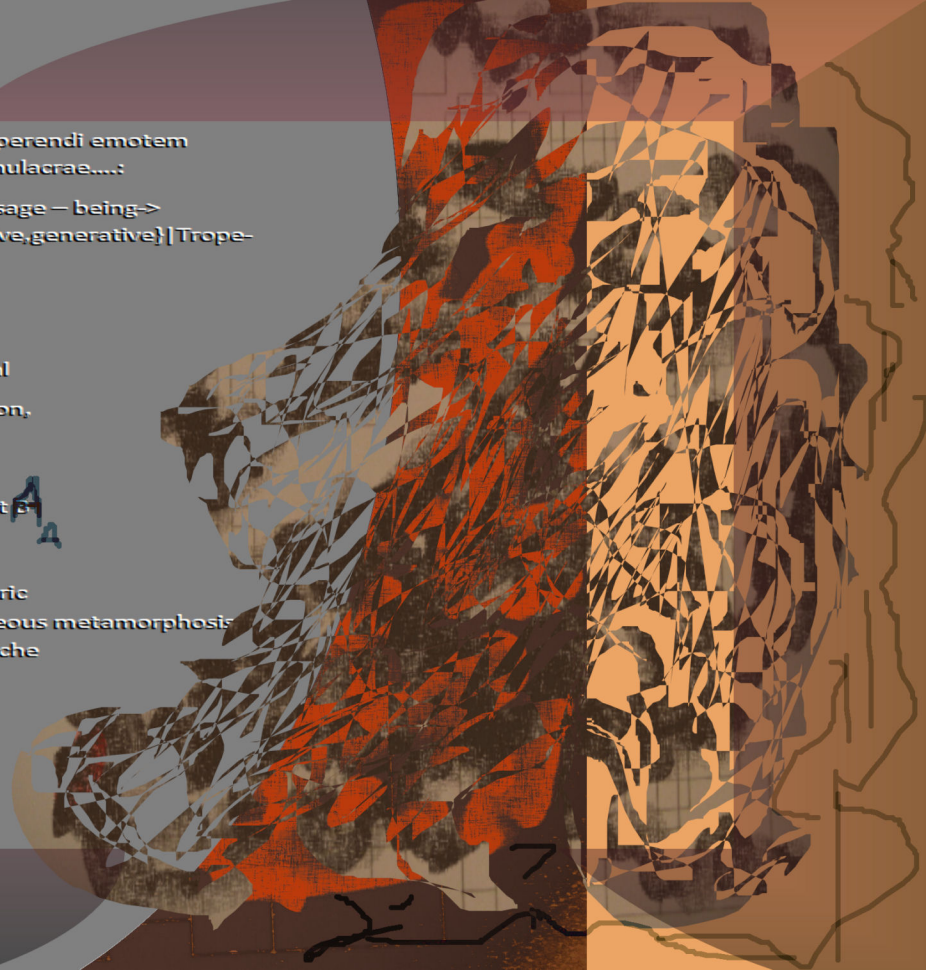
Discourse|Pathos_ethos/Dialectic/-> identity- usage — being-> {Logical:Nominal:Expressive{immersive,interactive,generative}|Trope-tropai(turn) trophy(herm-hermeneutical)

...entropy...aporia-aphorism>

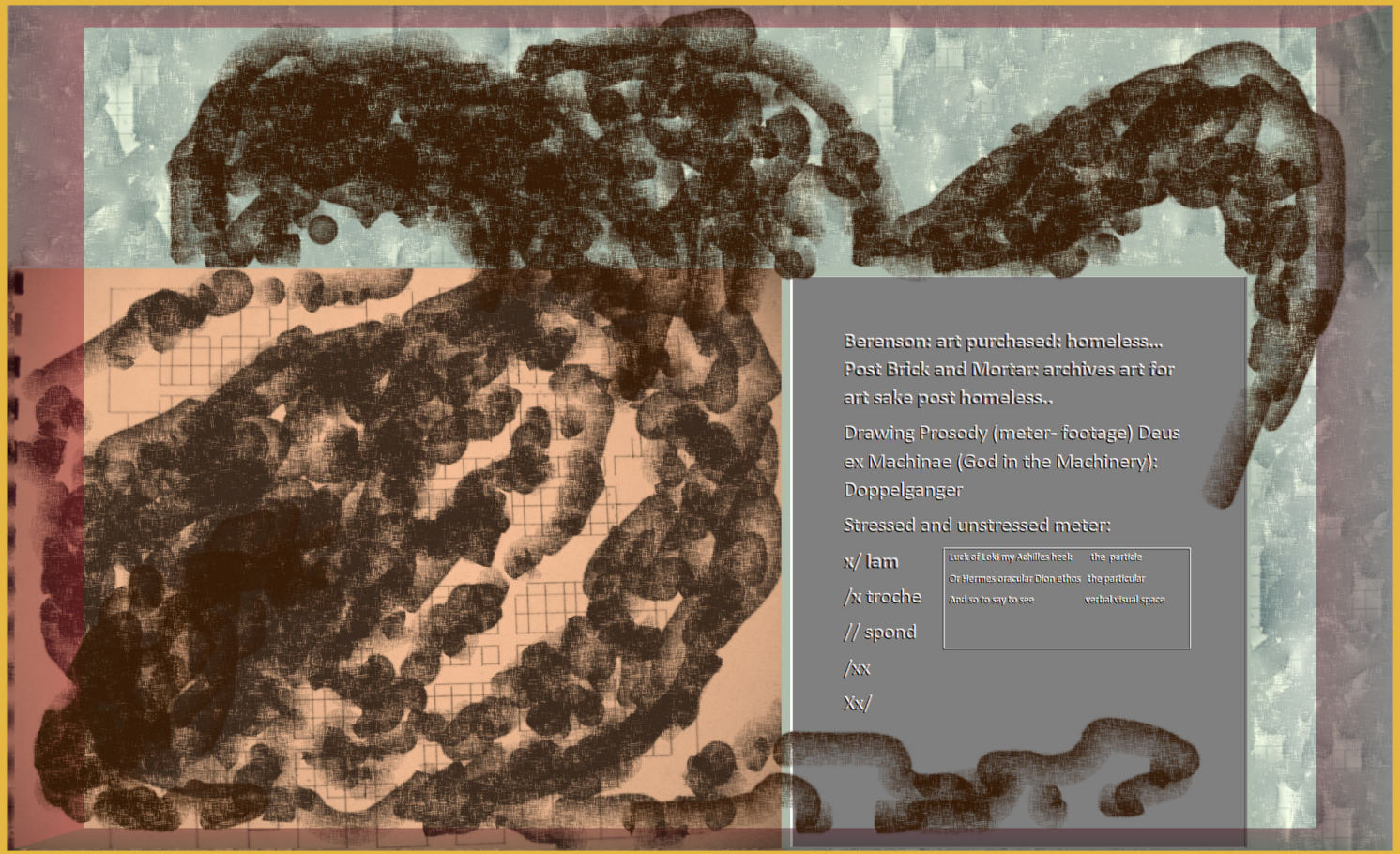
>>Psychological colloids: monads-> phenomenological_noumenon_noema_ Nominal

>Flux, conflux, Post subjective objective oscilation,

- Orphic-Morphic
- Neurological model of semiotics
- Chords, strings, threads of virtuality-> objects
- Double Hermeneutic & Nachtraglechtkeit
- Time_ labyrinth_Heuristic_Monumental
- Configuration, representation, visual rhetoric
- Movement in mind and matter-> simultaneous metamorphosis
- Structuralism-phenomenology- semiotic niche



its an attunement that turns back on itself like that of the bow and the lyre" Heraclitus: focus on sight sound is less, focus on sound, less seen...as one faculty lessens another floods...
in language rhyme and rythym map the common denominators to a blending of performative values: if I say the humors of humans are amorous" the sound values are promoting meaning levels... the distraction, or dissasociation actually points to language values as substitutive, discursive, tangental. To this effect language particles function as links which may be dropped "apakoinu construction" i.e. the wind through door came, came the winter.. and in the dropping invite "transference".. transference is common to particles of physics, speech, and psychology...and represents events in a field of interest which hover between the phenomenological and non phenomenological- in physics, dark matter, in psychology the subconscious, in art the relation between verbal and visual values between operent and euc...Correspondingly, in written language, the "hermeneutical( a word derived from spoils, stacks of things which like on an alter are "altered" towards the breaking down of analysis) punctuation are actually a pictorial "transference"....
The very nature of a tangent is taken up also in art, where relations are created by vectoring, the eye links elements partly by reflex, partly by the traces of interest and the diagonal becomes a symbol for space.



**Berenson: art purchased: homeless... Post Brick and Mortar: archives art for art sake post homeless..**

Drawing Prosody (meter- footage) Deus ex Machinae (God in the Machinery): Doppelganger

Stressed and unstressed meter:

x/ Iam

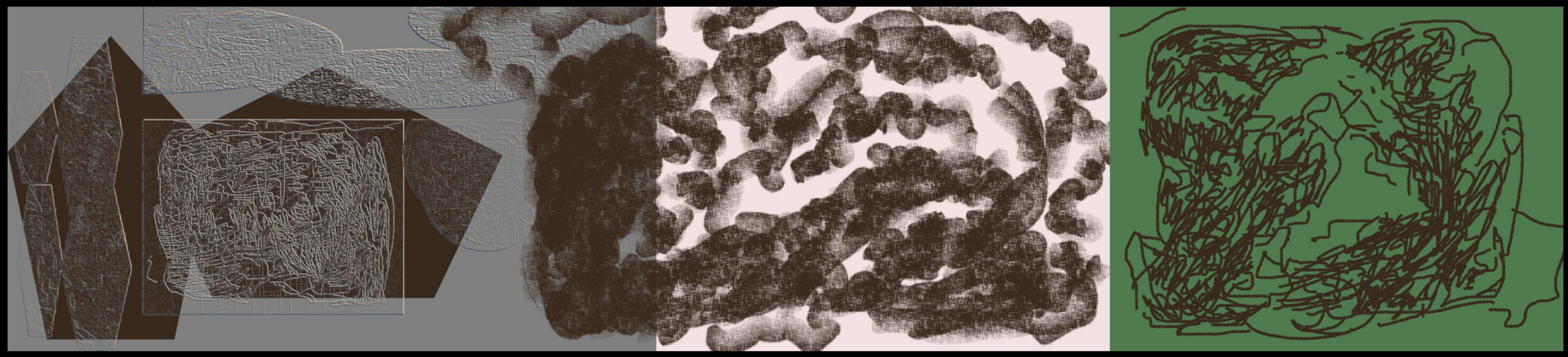
/x troche

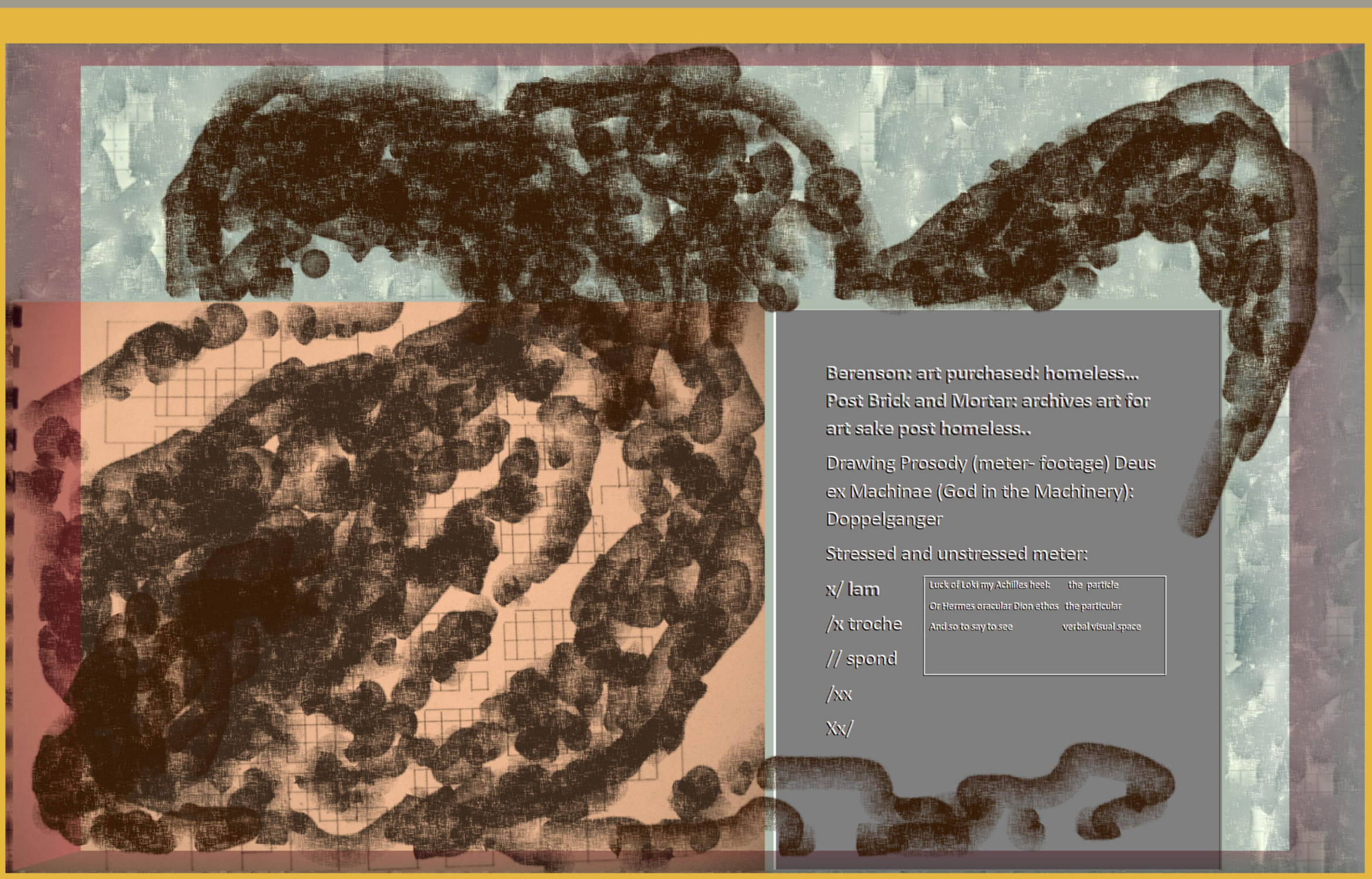
// spond

/xx

Xx/

| | |
|---|---|
| Luck of Loki my Achilles heel: | the particle |
| Or Hermes oracular Dion ethos | the particular |
| And so to say to see | verbal visual space |





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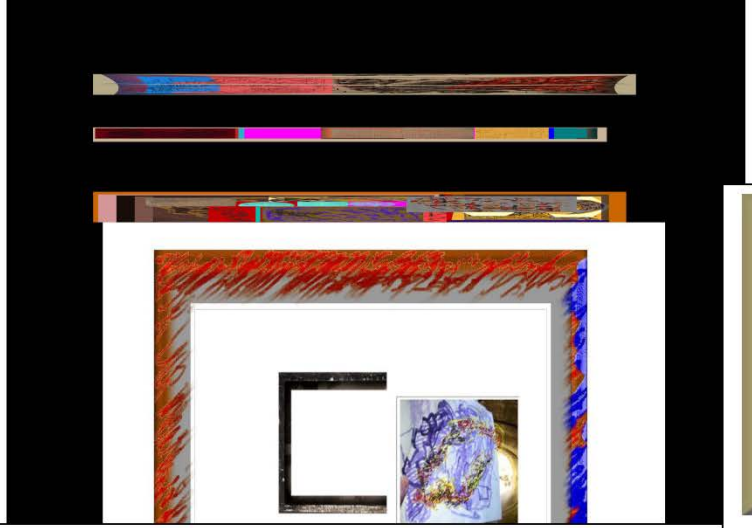


multiplicity of views
contexts that invite a multidis-
ury analysis,
the Huysenberg principle what
he idea that objects are altered
efers to that fact that an
lly that which the senses con-

nd suggestive as I will argue: of
"Tracer" which essentially means
nscious. The forms I use are archaic
h the looping procedures of the cyber
re I begin with the theme of
y sense of the connective lacuna.
Intergolation /Interpellation
My projects begin in this series by
My first gestures, then, of disrupting
to I wish to disrupt the

.....IChing Etchings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

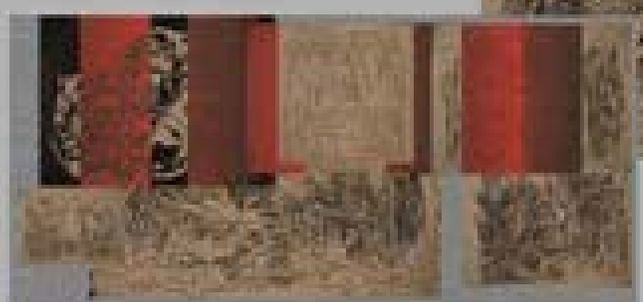
Experience

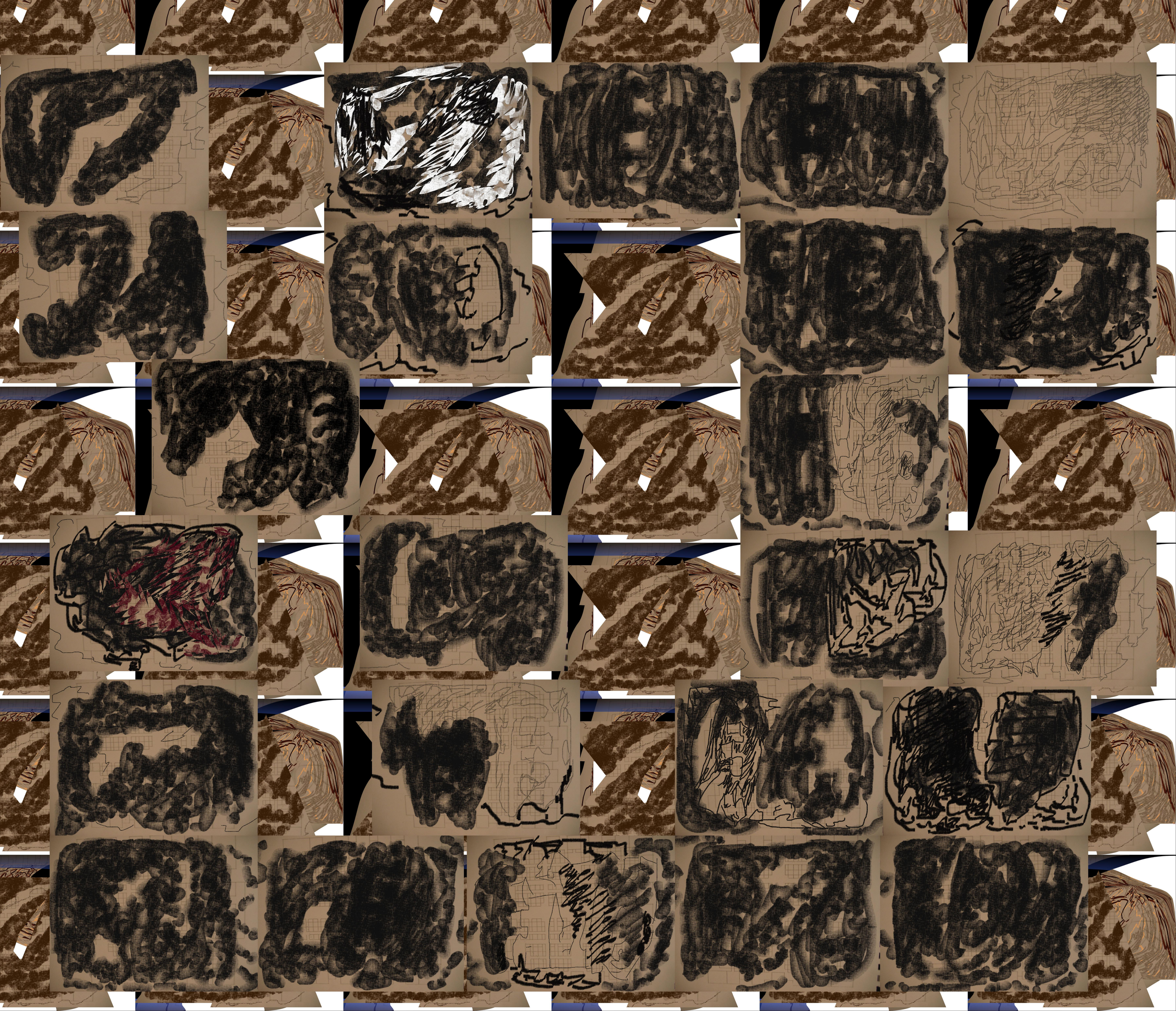
Consciousness

Enantiomorphic

Representation

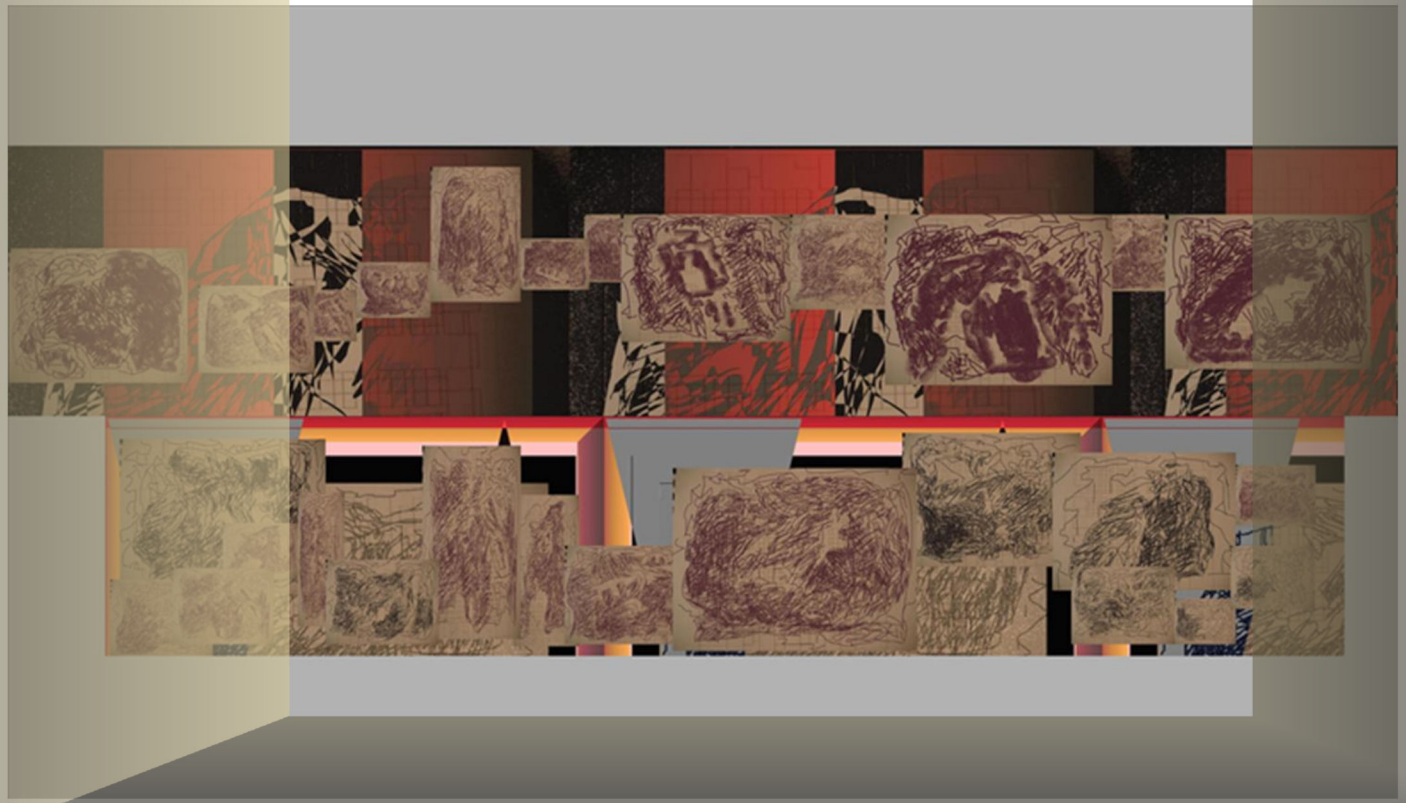
Configuration





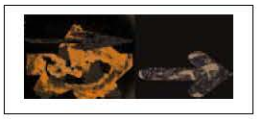
Alloisis: breaking an argument down into it's alternative in this case is represented through the drawings adoption of cyber space alternatives to :surface.. The appearance to a zenith of the loop is variously arrived at, the varieties include projecting a surface like a  a virtual sofit that invites the drawing, and again a sense of transpose into a kind of niche, or then again a rotation from the cyber sleeve forward into the viewers space… The ethos is the traditional mapping of mark between surface and visual depth and Mannerist  interest in exhibiting the discoveries of a modeling and carving sensibility taken to drawing.
: The expressive intent has to do with the interlocking of these motions in their variety and the discourse is centered on the interest in relating the material traces of mark making to a virtual realm.

Amplification:Elaborating a scheme, highten effect . The drawing uses amplification by relating a complex pattern block as a background to its working elements which as a series projected to the foreground give a sense of winding and threading throough computer space… the motion moves between a kind of square and round column association as a topos that projects drawing form dialectically between architectural and organic landscape like sensibilities and the associations of a human transport within these means towards cultural assimilation of a self made environment.



Osmotic Outline

Morphological Arrows, Arrows IN No Space

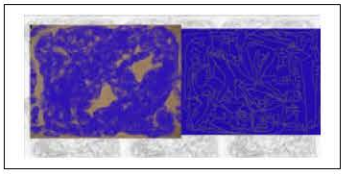


Morphologies of Verbal Space Collective: Iching Etchings

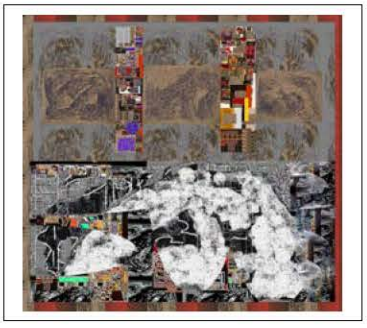
Drawing Eclipsing Writing

Jaguar Mask

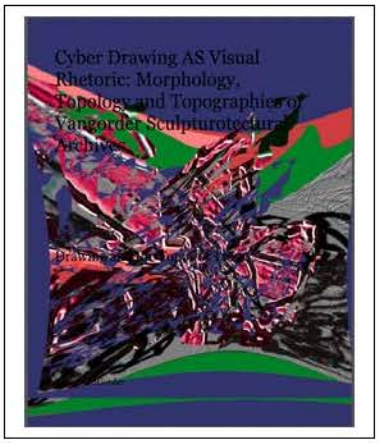
Giotto's Blues – Virtual Brush



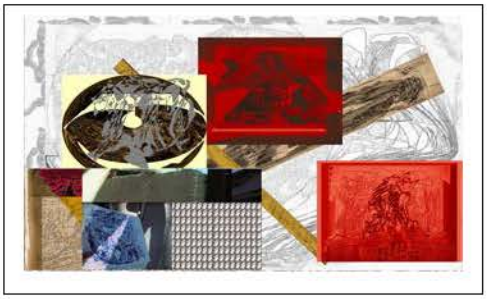
VG' S VGS Metamorphologies of Metamorphosis



Tracey Books:




Topographical Chiasme



Textmapping etc ( stripes, subscript/super

Primordial Chaos

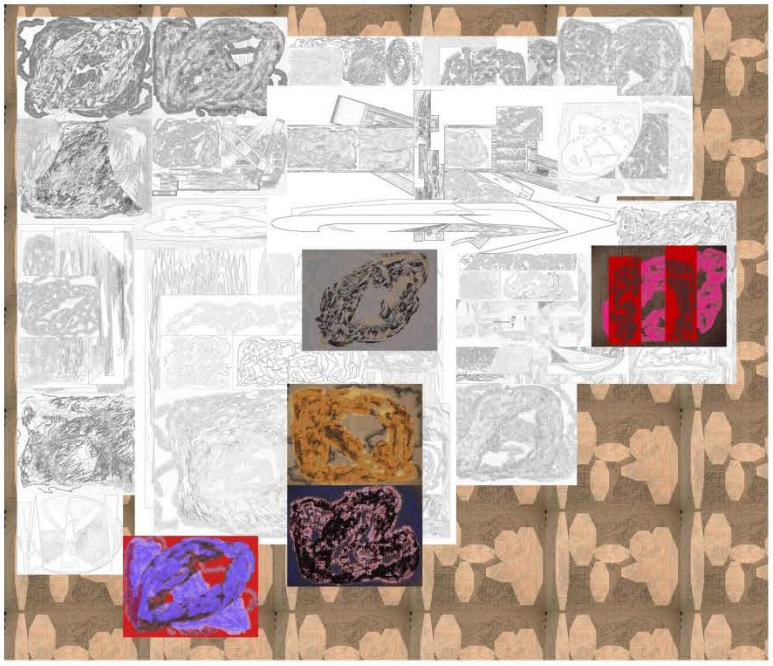
Neurotonic: Neuro tonic  file 64 Neurological model relating to fibromyalgia and diabetes

Motion sensor amain: movement and computer as motions sensor embedded through labyrinth like a particle accelerator.. particle acceleration a term linking physics to psychology at level of discourse: transference…

Whorl world conflux aporia aphorism ( file 64): cave painting reference:  Smithson: language collection of sites and via Cezanne, Nature: discourse Socratics, site non site a Lacanian scission, Lacan also of the presocratics anti philosopher via reverting to  polyphonic discourse rather than dialect at a binary level of associations within a continuum. Strata and Alluvial mud. Recognizing in those things both most distant and primary to human touch – stone,  geological culture and sculpture from skrr or scratch- *culture from scratch.* ..: **see artist's statement 5**

Read Me

- ➔ Visual Rhetoric and Art Ontology
- ➔ Specific case of drawing as movement in mind and body
- ➔ Cyber drawing: threads of virtuality
- ➔ Headers and footers subscript superscript, mathemes& Poymathie, psychological colloids, point of view lines of usage plane of consciousness & narrative levels between configuration and representation, mimemis, diagesis, thing, object, subject, intuition.
- ➔ Morphology, morphological arrows, stripe writing, text mapping, torus, drawing in verbal visual space as corollary.
- ➔ System, reproduction, recreation,reviewing, recreating vision.
- ➔ Double hermeneutic, hermes and the hermeneutical, trope as program and variation, entropy.
- ➔ Transparency and opacity, figure of speech, manifold and embedded point of view within shared subjectivity and object refinement of continuum returning intuition.
- ➔ Semiotic niche and neurological model, displacement of Marxism.



Information architecture, Boolian sets closure intersection and opposition borrow a cubist rhetoric, visual rhetoric as key to movement in mind and matter.
The idea of indices via photo record is an irruption into the continuity and flux of movement through a displacement of status to state.
At this point the presocratics traditionally become a reference towards discourse
Philosophy as pointing and visual rhetoric as parallelisms siting the the embedding of point of view within the manifold of embodied form are the antinomy and enantiomorphic mirror of representation and configuration.
The torus as emblematic of self mapping points towards a double hermeneutic and is a parallel of nachtraglechkeit or temporal development of discourse as creative time.
Morphology, topology and topography trace intuition subject and object within ethos pathos and dialectic.
The Presocratic polymathie was handled by Lacan through his mathemes as chiasme, a crossindexing in the form of relating subconscious content, chains of signifiers, psychological colloids in the modification, upon a relating of metaphor and metonym towards Sausseurs indices of sign/ signified as Sign/subconscious now subconscious/sign...
Morphological sets, arrows, information retained across change is essentially topology
Point of view, lines of usage, plane of consciousness are the visual verbal space, poetics of the poietic.
Morphology as a tableau sites transparent and opaque structures as the palimpsest of trope towards virtuality as along the lines of usage, threads of virtuality between program and variation: artistic proof.
Diagetic and mimetic motions meet a transpose.

Semiotic Niche: in biology means use of resources; in this case a potential metaphor for the substantiative art ontology that can be founded out mood and mode of visual rhetoric (meaning varying points of view embedded within embodied form) . This in turn suggests conceptual and perceptual necessity to self limit by self mapping by occasioning the viewers review, i.e. re-launching the act of vision as streaming its field of inquiry. A familiar example is the torus, ie as Mannerist drawing uses the modelling contour line to create cross sections of the form within the flux of drawing itself. The notes embedded in the drawing above are to this effect, searching out a substantive, and in which the notes are not a continuum placed in a self consistant visual matrix of philosophical reflections but are alltogether an irruptive use of color as drawing which breaks out the plane of consciousness along

the lines of drawing usage towards a plane of consciousness in progress.. The drawing is only part map, it proceeds to interrupt its own mapping...

Because space is a simuclrae formed out of the mix of incidences provoked by antinomy, paradox is the mother of visual rhetoric as developing a topography of these conditions of encounter of movement in mind and matter which so aptly belong therefore to drawing and in which in cyber drawing take such topographies to a metalevel each time in terms of mind and form.

The mode used above, of defining something by what it is not, can for example belong to drawing through the visual rhetoric of "negative space" In an article I have submitted to Tracy I examined various specific verbal rhetorical devices and how they have visual corollaries, for example synchdoche ( relation of detail towards representing whole and in art associated with extension of a detail in space; also for example chiasme or crossindexing as in the abba modes.

The moment of these particular notes is , as mentioned, towards looking into the substantiatives that can be developed from the visual rhetoric.

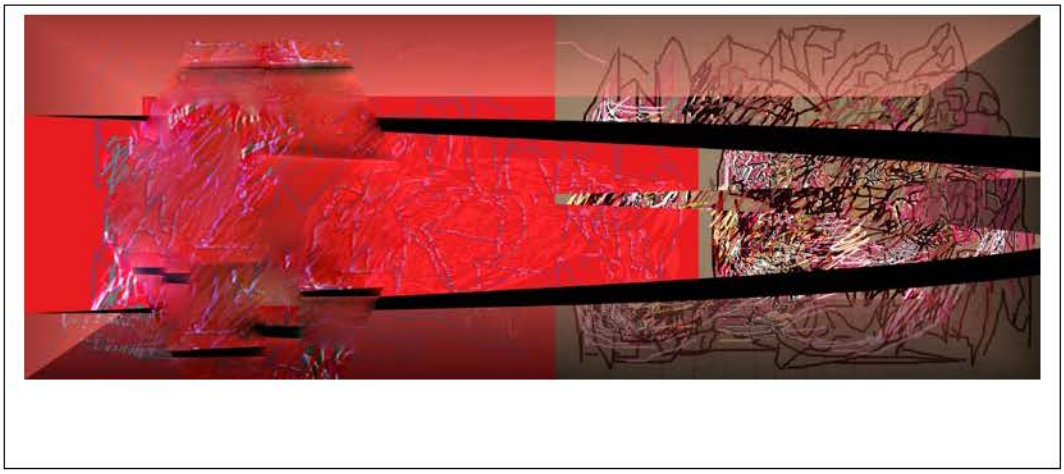
I. Jaguar Mask : These forms are a labyrinth palimpsest formed by relating streaming and fielding of computer live space as masks. A drawing function which is sort of like drawing with a flashlight and is technically for creating borders can be used to draw in the computer space leaving demarcated shapes, these, now the drawing, are a live area into which can be transposed other drawings, and these I have arrive through a hatching motion . The end result is comparable to an exhibition of mirror plated sculptures which together reflect each other as part of their own making and environment.

   The visual rhetoric is that of the torus, form which maps itself, doing so through synechdoche,i.e. details which stand for wholes, but are now extended in space and circumstance as a chain of signifiers wherein metanymity displaces the overdetermination of metaphor.

manifold, yet responsive to the very phenomenology that is in and of itself an information architecture and does so by alternately posing the parallels of metaphor or conceptual invention, and the then corollary of philosophical "pointing" which does not require the positing of meaning which the nominalist critique implicates' . Thus the nominalist critique is no longer a part of the necessity art ontology can build from visual rhetoric.

In the following works I relate to the idea of morphological arrows, in relation to what the minimilists posited as "no-space", that is, the removal of spatial cues outside a sculptural object: arrows in no-space are then a theme here as demarcations of the above discussions.

Movement and Morphology: The Following drawings continue the theme of representation founded on the configuration of drawing movement in virtual space, which founded on materials now works towards those associations as allegories newly transformed by the double meaning of trope as meaning both program and variation.



…….. IChing Etchings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

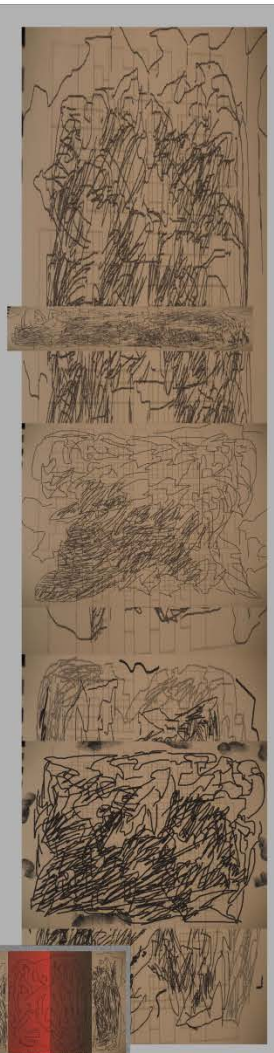
Experience

Consciousness

Enantiomorphic

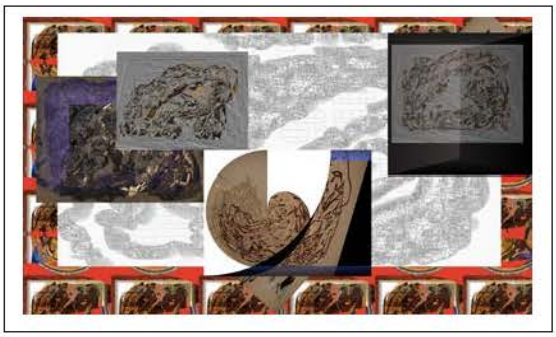
Representation

Configuration



This draft is in the neurological model paradigm of media and references my theories that fibromyalgia is similar to reumatoid arthritus and lupus as a kind of arthritus of the gut but rather than an inflammation of the tissues the impulses direct towards the neurons stacked behind the blood structurally. Similarly, with diabetes I think the insulin markers which mimic to some degree the inflammation response but are nested in the cell walls become diverted by lipid structures in the case of obesity... In media terms then the allegory is towards morphological arrows, information maintained as structures change, but drawing emphasises the dialection direction of rhetoric to maintain motion in mind and body rather than the allegory of numbers or stills by which there has been the subconscius cultural identification to meaning as indexical, motivated by the photograph and its ganged stills to produce cinematic motion, all of which was predicted by Zeno's paradox of the arrow in flight which at any moment must occupy space there fore be static...this paradox being due to the assumption of a point of view, borrowed from the idea of perspective and the added adjuctive of "scientific"... but this is an intellectual precept that is counter intuitive to what motion is and needs critique to restore to configuration and representation the meaning of movement. Therefore a point of view may well be an insufferable concept, rather, there is a turn, a trope, a turning into and inflexion , 'throwness" at the transformative plane of consciousness in which the morphological arrow rather than indices of associations within a continuum are e xploded states of metamorphosis in which such topographis of temporality express a morphic topology.

Text for Topographical Chiasme



The Baroque paintings of Christ being brought to or from

The cross use the structure of a “draw sheet” with which a

Firemans carry also tips the plane of viewing.

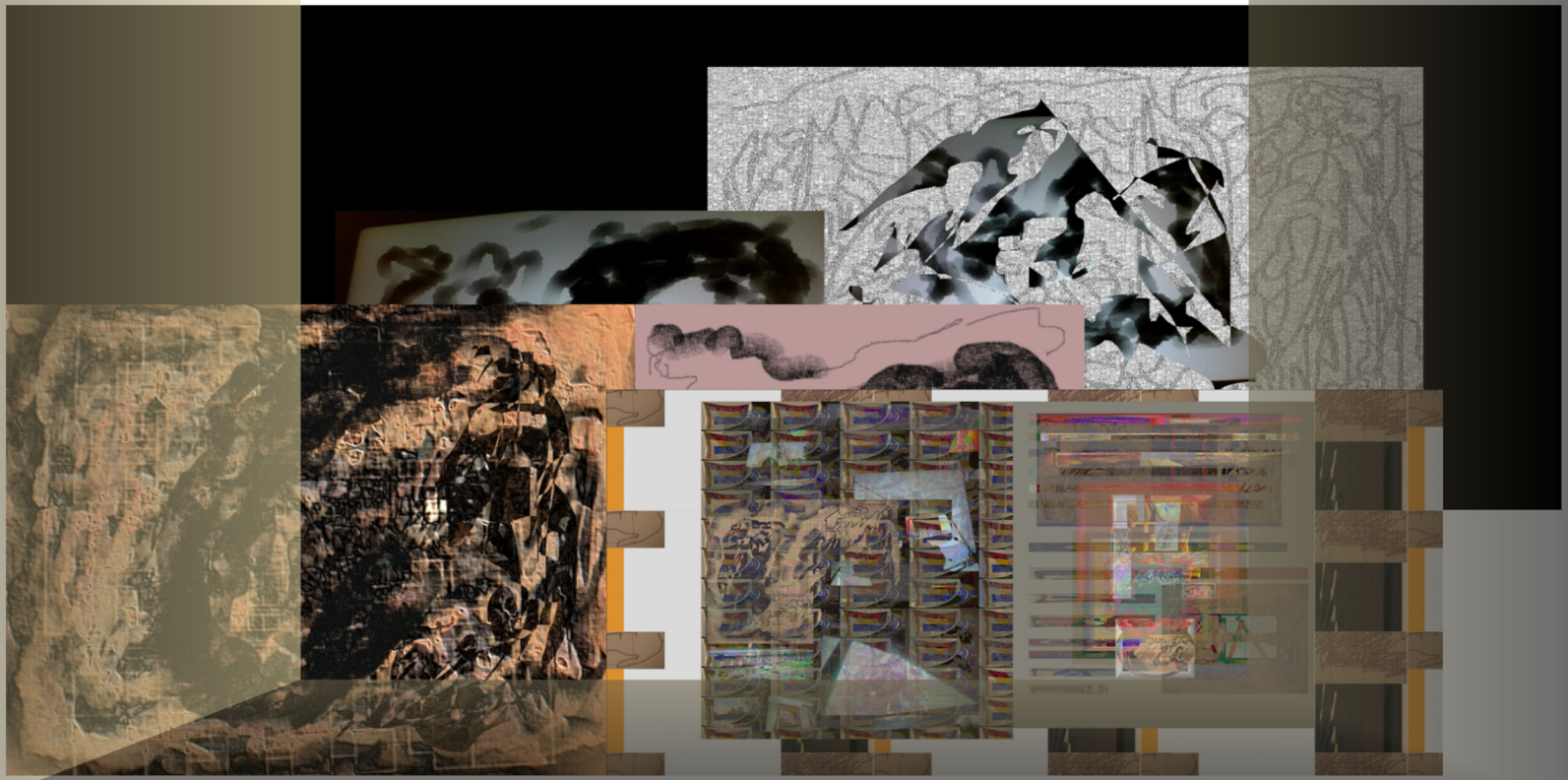
The elements of a cross also apply to a concept of

Mathematical unity, namely cross multiplying, a technique

Which can be used for verbal elements as did Lacan in relating the structure of signified and signification to the subconscious. Sausseur formulated signification over the subconscious , and Lacan inverted the formula, and accordingly indicating by this that the subconscious is not spoken for, but rather directs speech. The pair together then return one to the ABBA crossmultiplication to a kind of “unity”.

In these works I place 4 core images which begin, similarly, to play with the diagonal as a symbol for space... as they displace and through transgression create the contingency of interlacement bearing a throwness in the slippage and transference of such psychological colloids , poiesis to poetics of a visual rhetoric and art ontology.

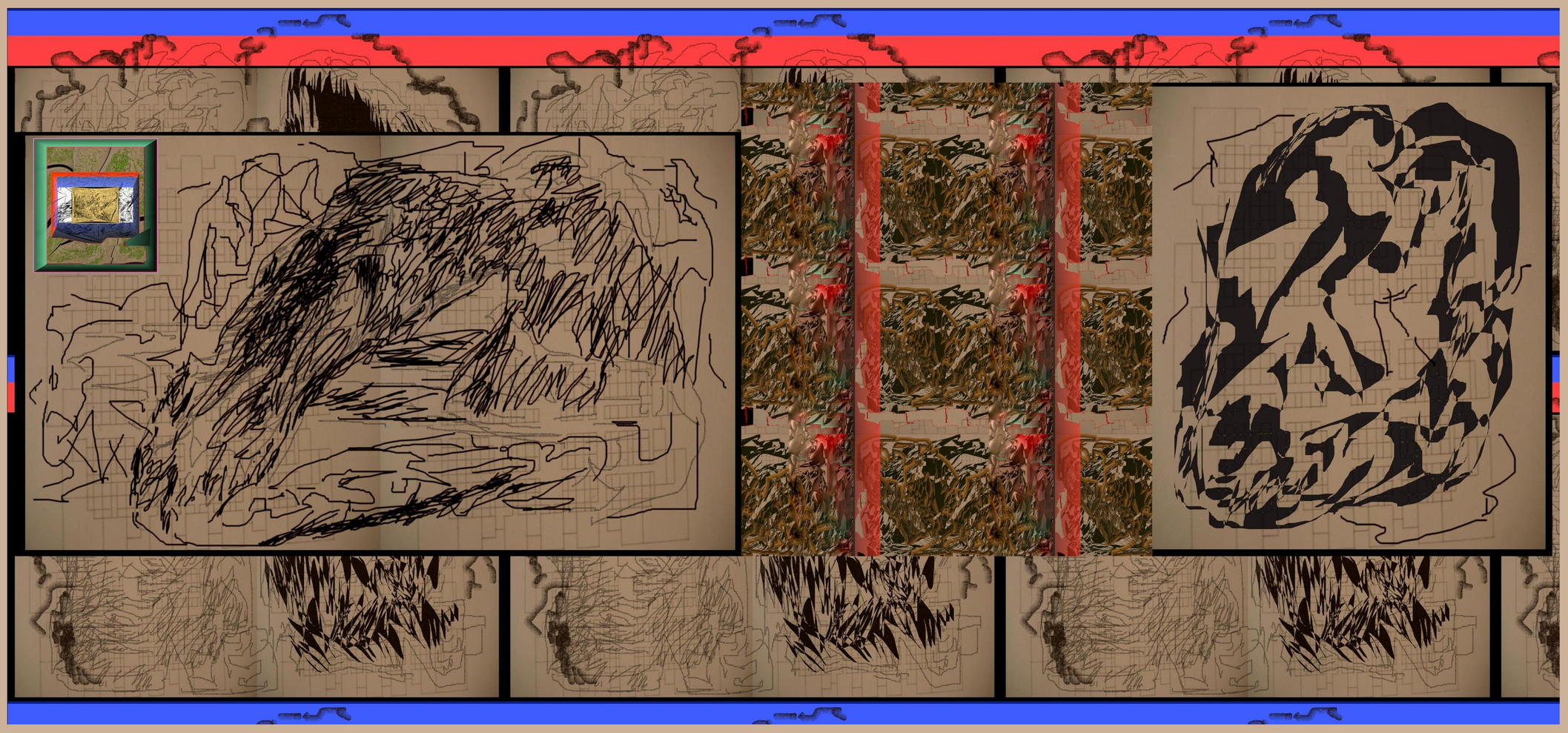
Anacoluthon: mixing syntax… in this drawing a kind of cave drawing syntax and computer space that seems to using marks in a kind of particle accelerator are some a spatial mix…both caveman and scientist are trackers… The ethos of relating to an "in camera" environment does not relinquish the pathos of relating to what is at hand but pursues expressive content through the sense of turning the environment demands, even as a thought experiment

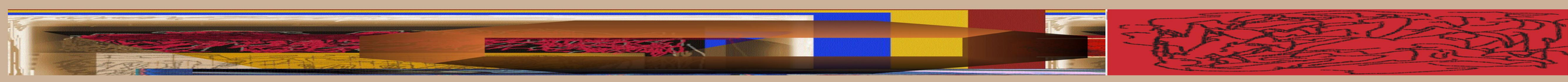


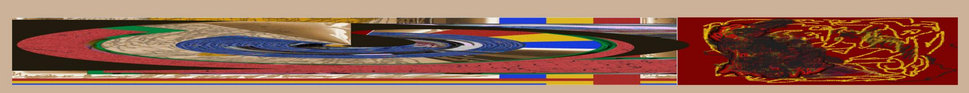
Apakoinu Construction:  punning use of a word in defining a pair of contexts, in this drawing I have turned the amplitude of a drawing series into a kind of ampitheatre.
The ethos of drawing as existing between color and monochrome expressively bends space in a dialogue of broadening ones outlook.

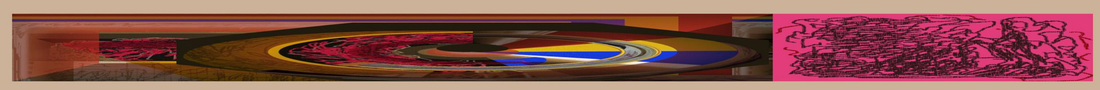
Apakoinu Construction:  punning use of a word in defining a pair of contexts, in this drawing I have turned the amplitude of a drawing series into a kind of ampitheatre.
The ethos of drawing as existing between color and monochrome expressively bends space in a dialogue of broadening ones outlook.

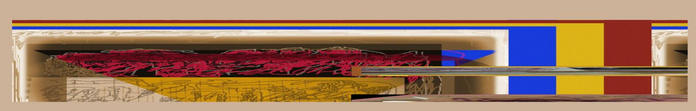
Aposiopesis : abrubptly breaking off a sentence, allowing audience to finish.. In the example her I have visualized this by leaving the written text at an interrupted x hight… the words are finished in the visualization of the drawing itself.
The Pathos of completion and the ethos of  a visual-verbal space find expressive content in an element of surprise and dislocation.

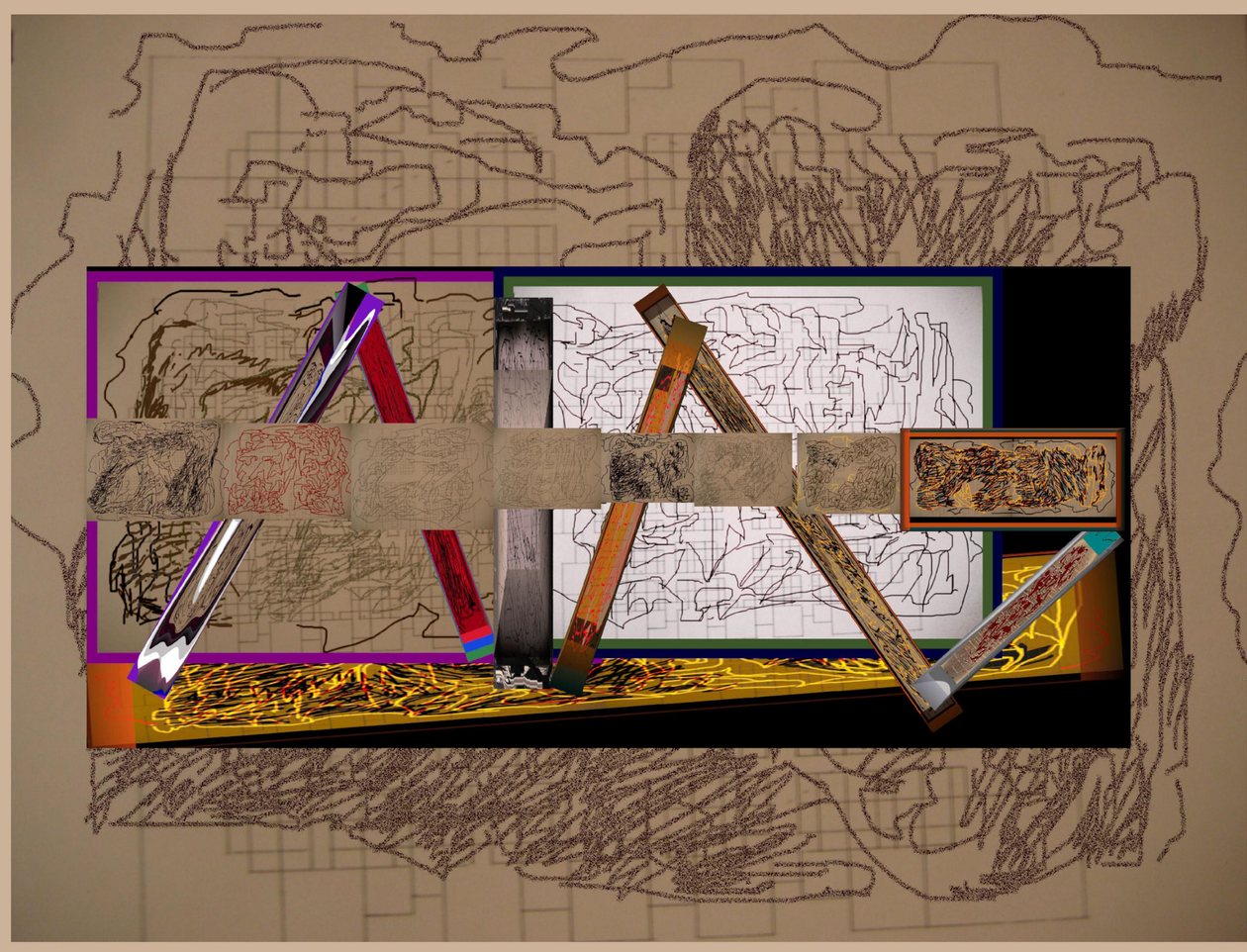


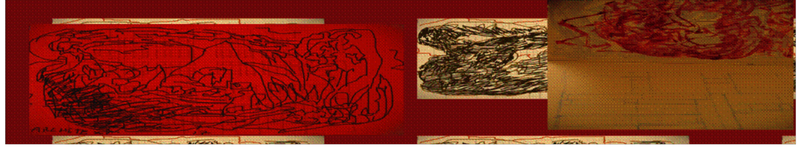


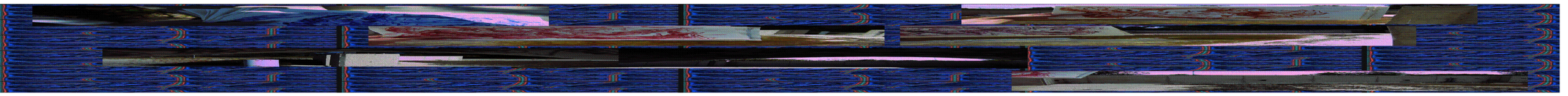


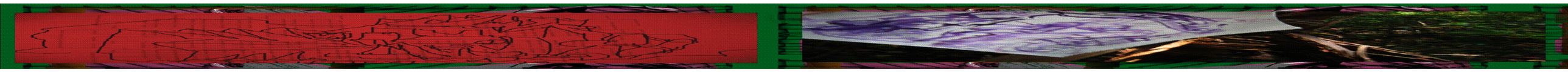


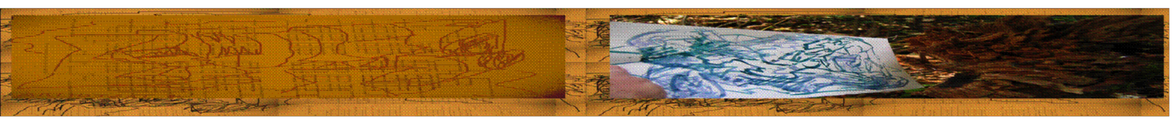


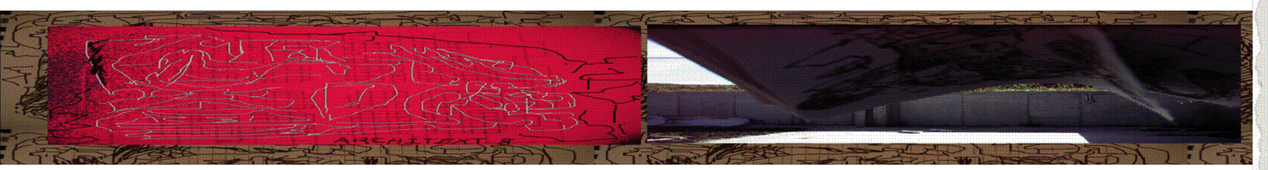


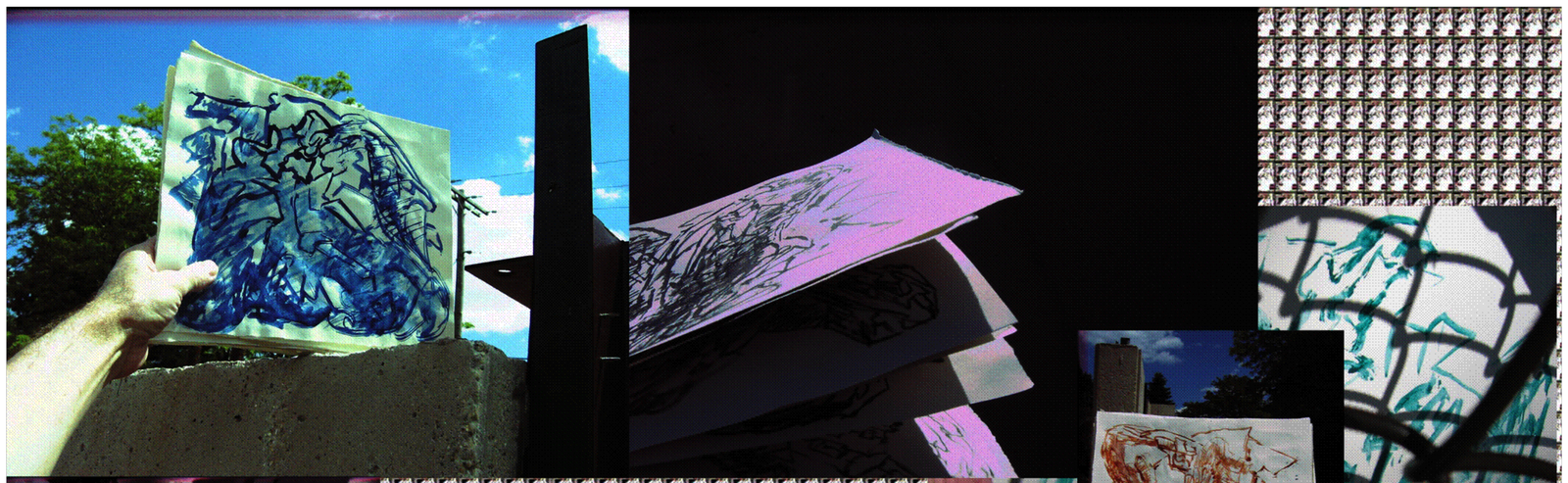


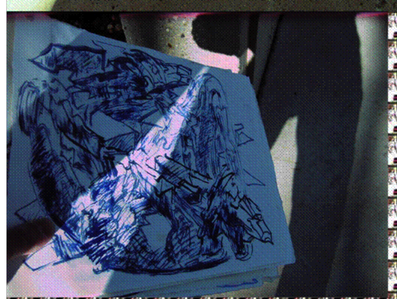


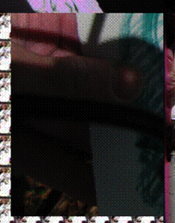


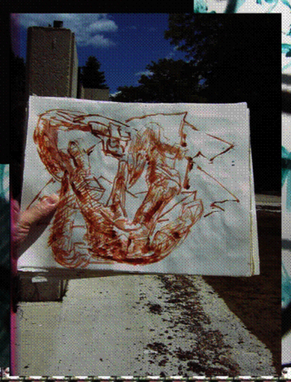


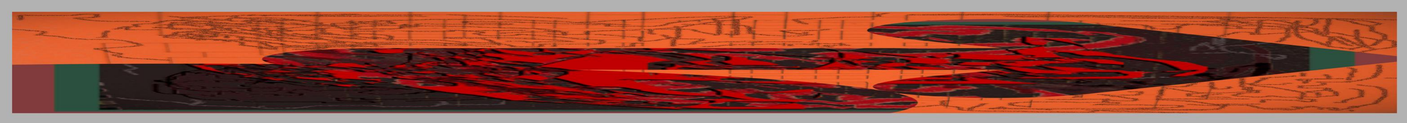


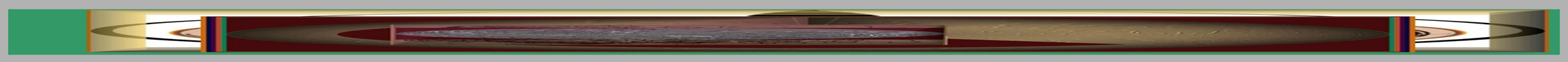


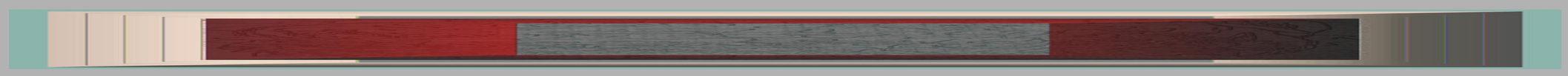


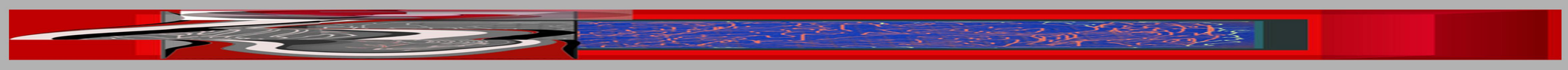


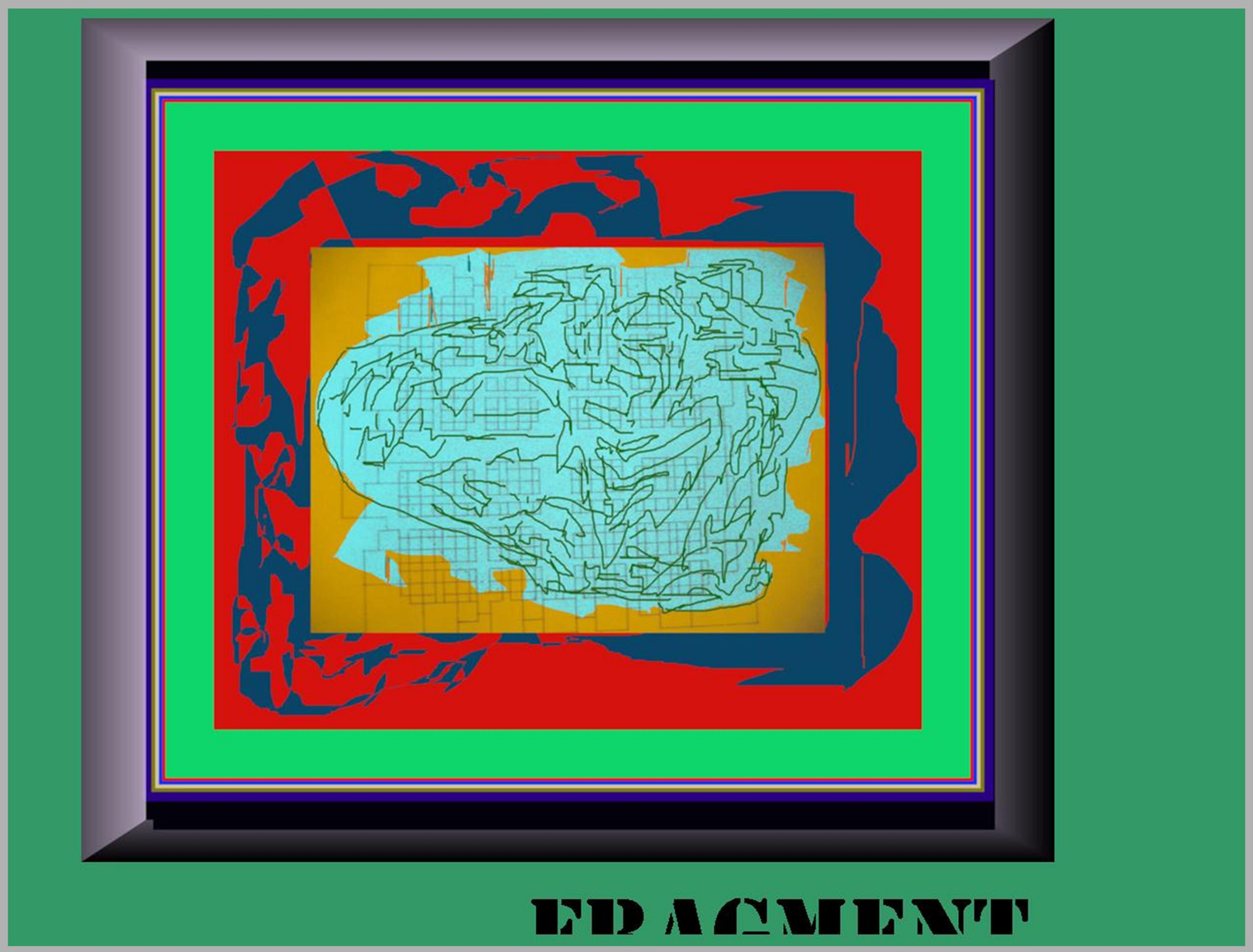












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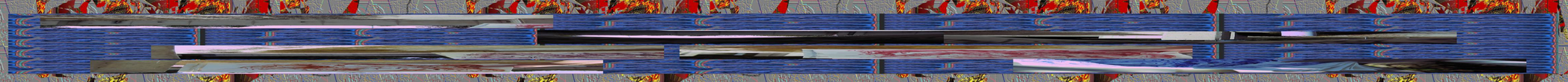
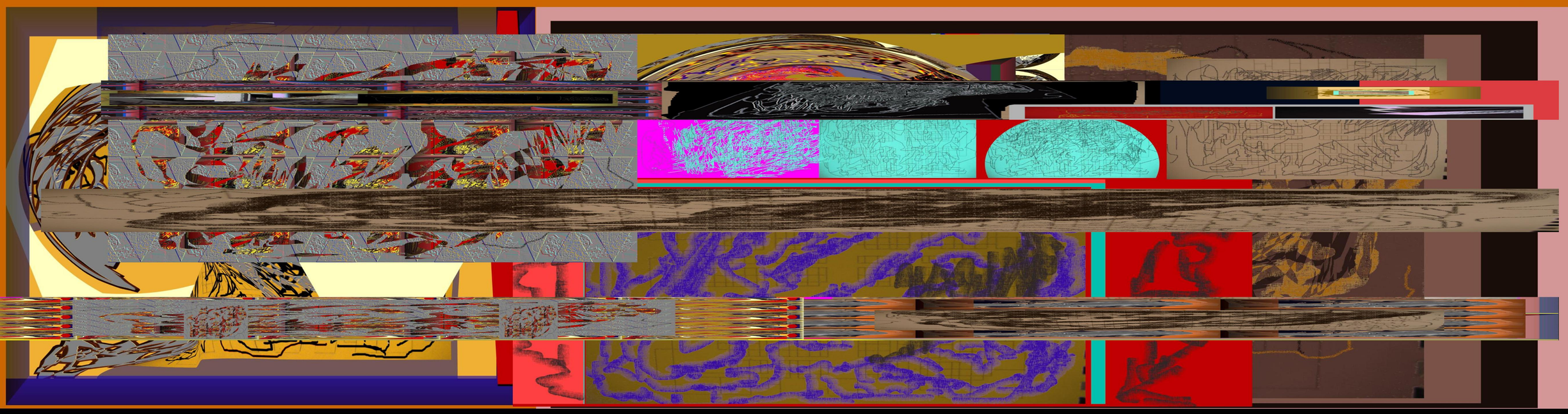
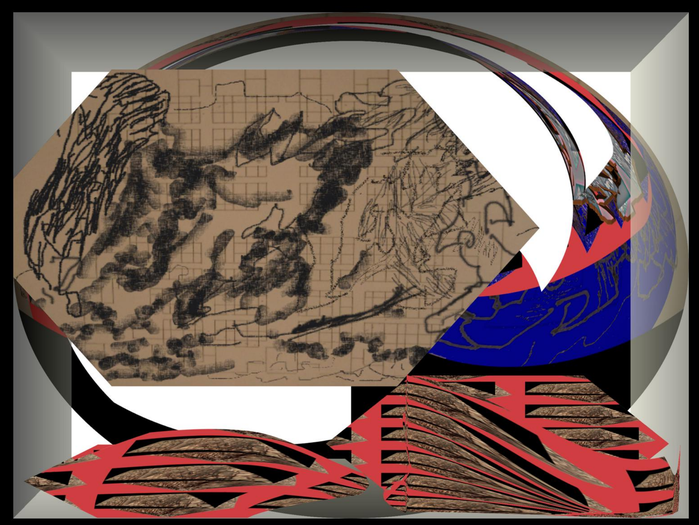
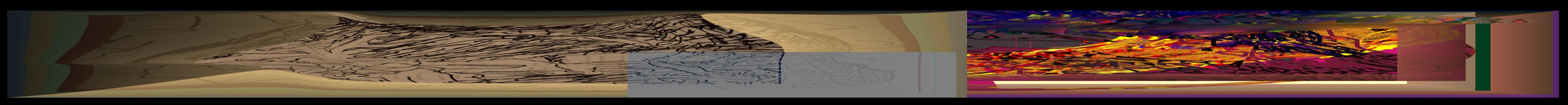


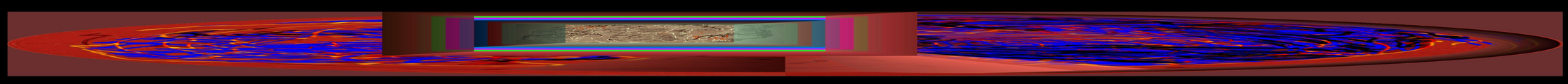
Super Script

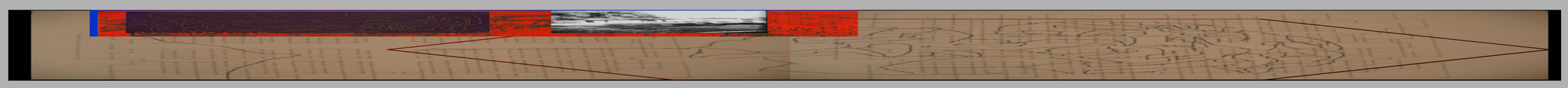
Super Script

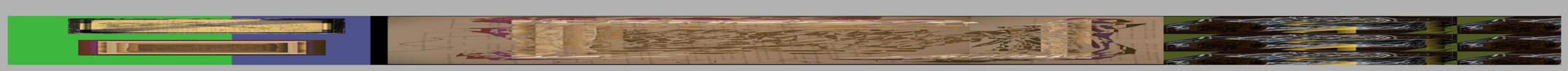


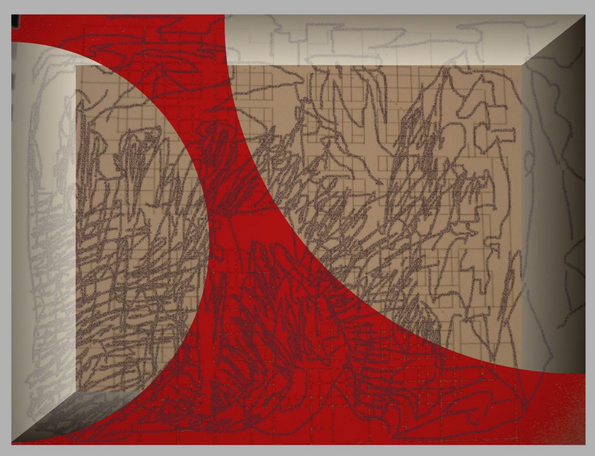


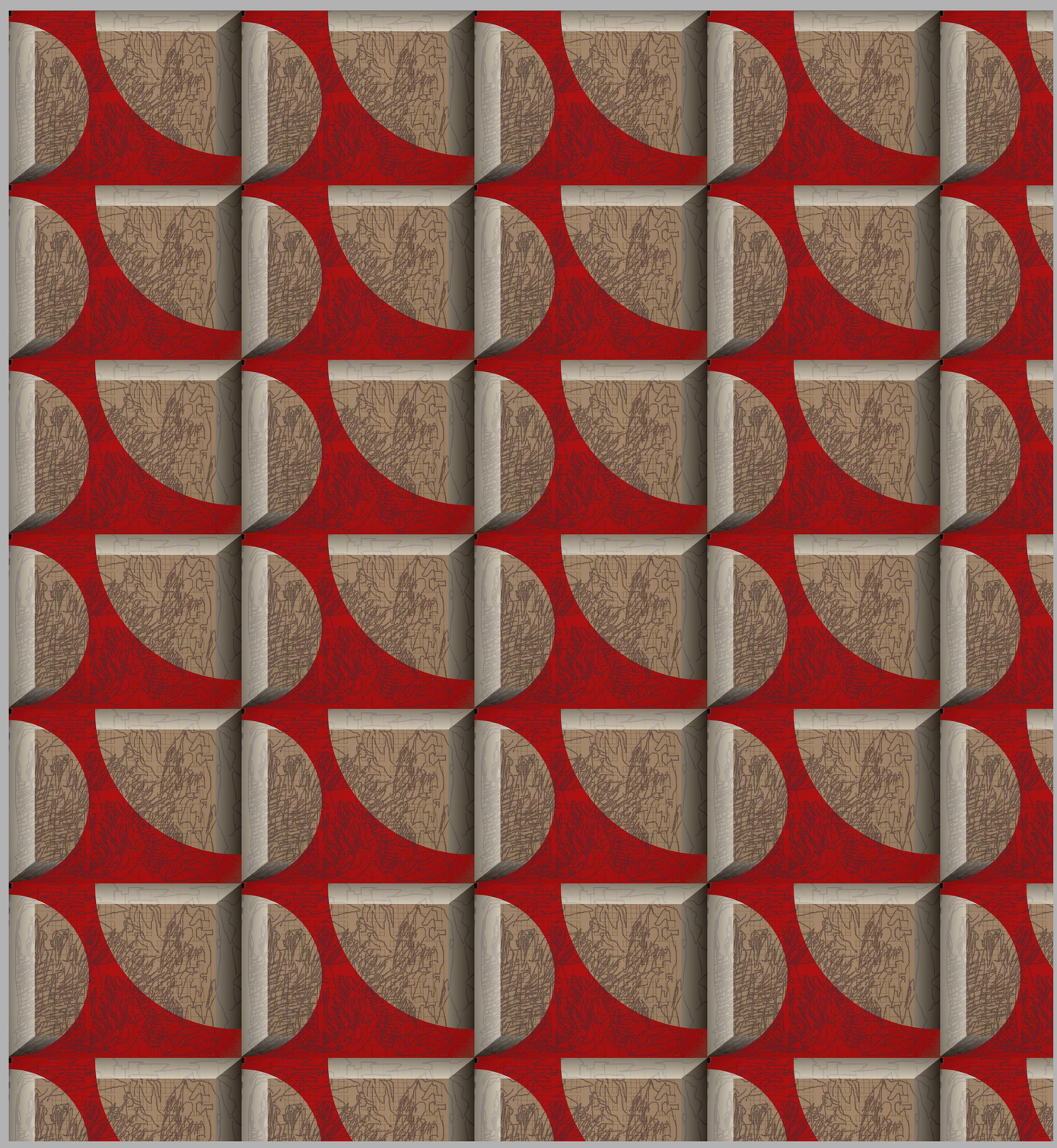












**Berenson: art purchased: homeless…**
**Post Brick and Mortar: archives art for art sake post homeless..**

Drawing Prosody (meter- footage) Deus ex Machinae (God in the Machinery): Doppelganger

Stressed and unstressed meter:

**x/ Iam**

/**x** troche

// spond

/xx

Xx/

| | |
|---|---|
| Luck of Loki my Achilles heel: | the particle |
| Or Hermes oracular Dion ethos | the particular |
| And so to say to see | verbal visual space |

**Breaking the gaze one spin. That not unseen the litote.**

**Intertextuality: Psychology Art and Physics: the story of rhetoric thrice told**

**Kinesthesia: configuration to sense drawing and phenomenology the reading**

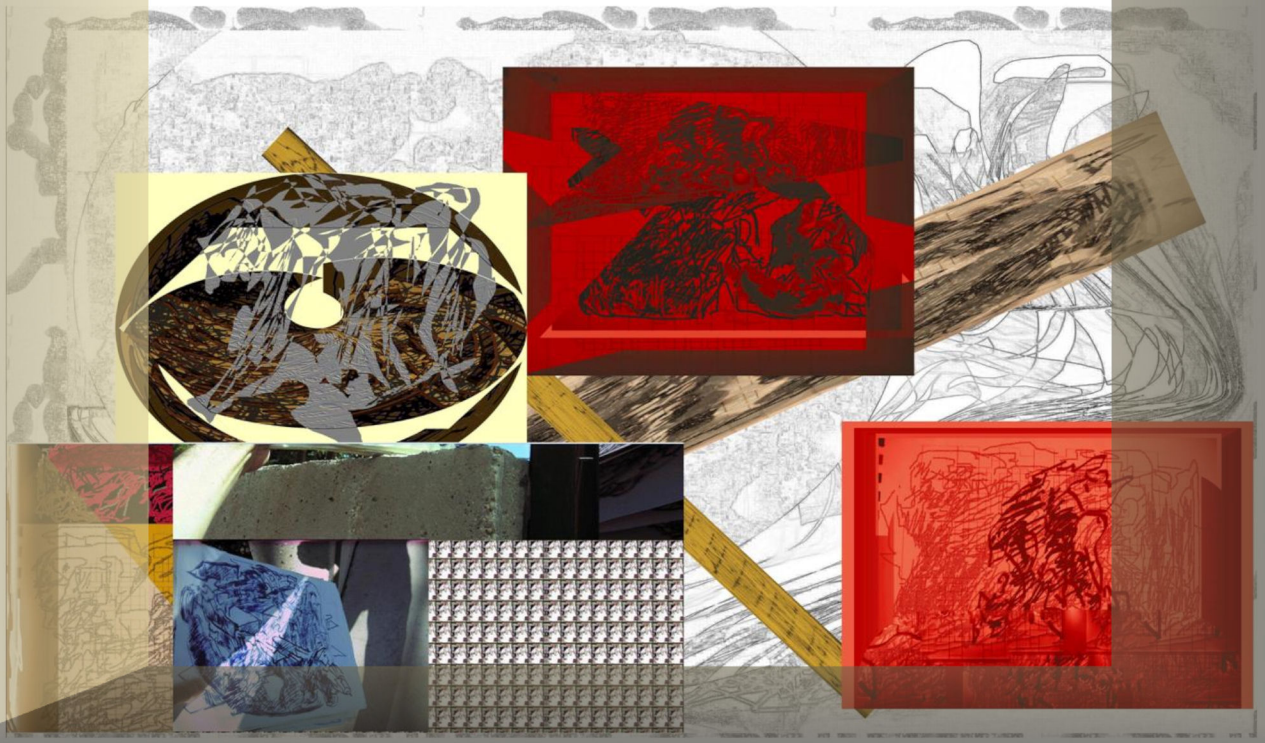
1- **Of what is 2- of what is but is not**
2- **Colon the bridge but loss of particle –tangents of the particular ellipsis of syllepsis**
3- **Trauma of drama: overdetermination**
4- **Trope-tropai( turning) – into…**

5- Proxemics as topologies of substitution

6- Material gradients as psychological colloids

7- Isocolon (hatching a drawing)

Chiasmus: ABBA structure, in this visual structure I have used the diagonal as a symbol of space. The elements of structural embedding, and structural enfolding are posed at a diagonal relation which gives a sense of expressive transport to that pathos of structural emphasis in the dialogue between a compression and expansion that occurs to the drawing eye and hand in its relation to motion in mind and world through the focus and scan of the drawing attack.

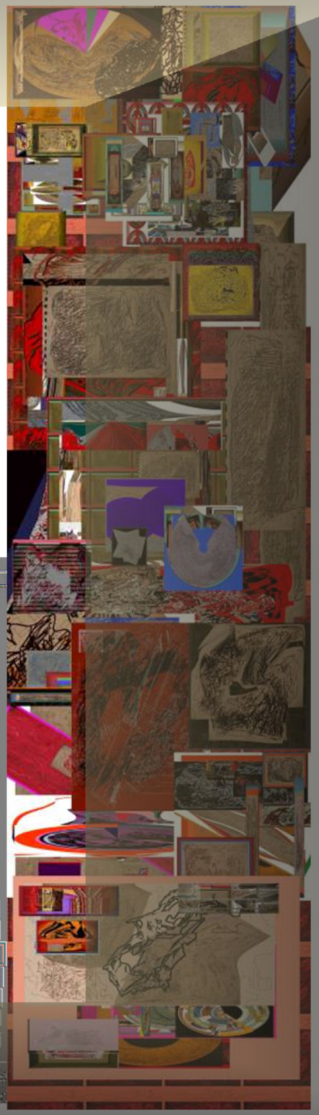


**Delivery :** In verbal rhetoric includes tone , posture, body language…
The expressive intent or pathos of delivery as represented through my interest in what might be called the natural theatre dimensions artist's such as Guercino brought to Mannerism. Correspondingly I draw as though using a chisel not entirely in emulation of Michelangelo but because I spent a lot of my childhood playing with the chisel in a very intense kind of abstract play. Drawing as though carving comes naturally to me, and the remove of cyber space brings out new and interesting discourse to motion in space as drawing.
In the drawing below I have interrupted the normal intent of drawing software and discovered very strange affinities for the physical world.

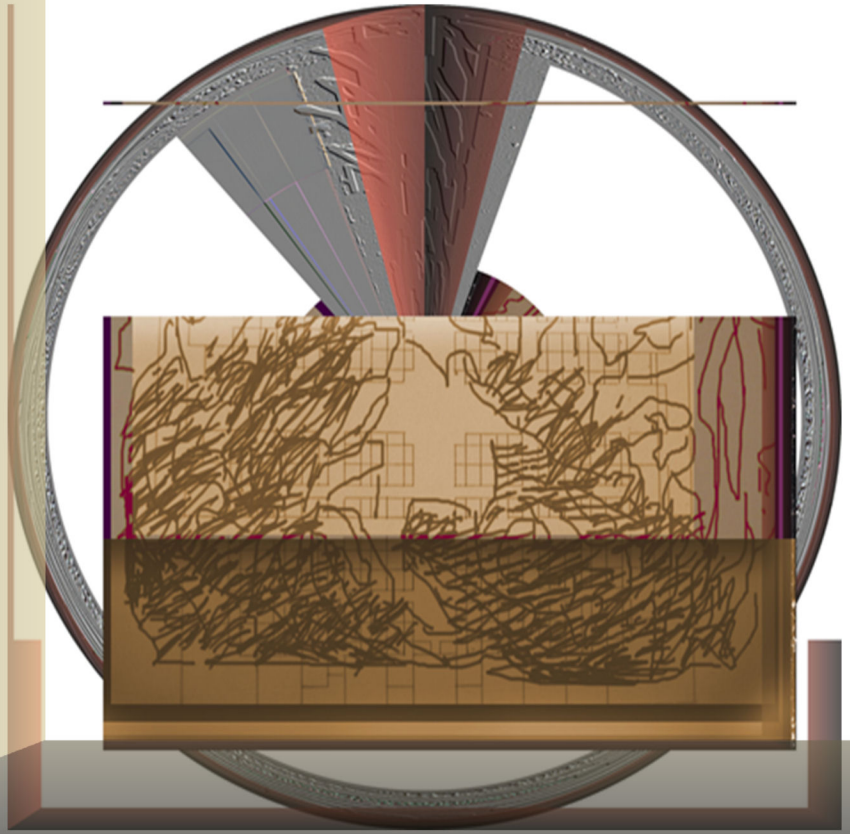
Ellipse : the suppression of information for expressive purpose is here the qualitative paramenter or ethos out of which the imagery relates computer sleeve dimension to traces of drawing on a surface in which areas are unmarked.

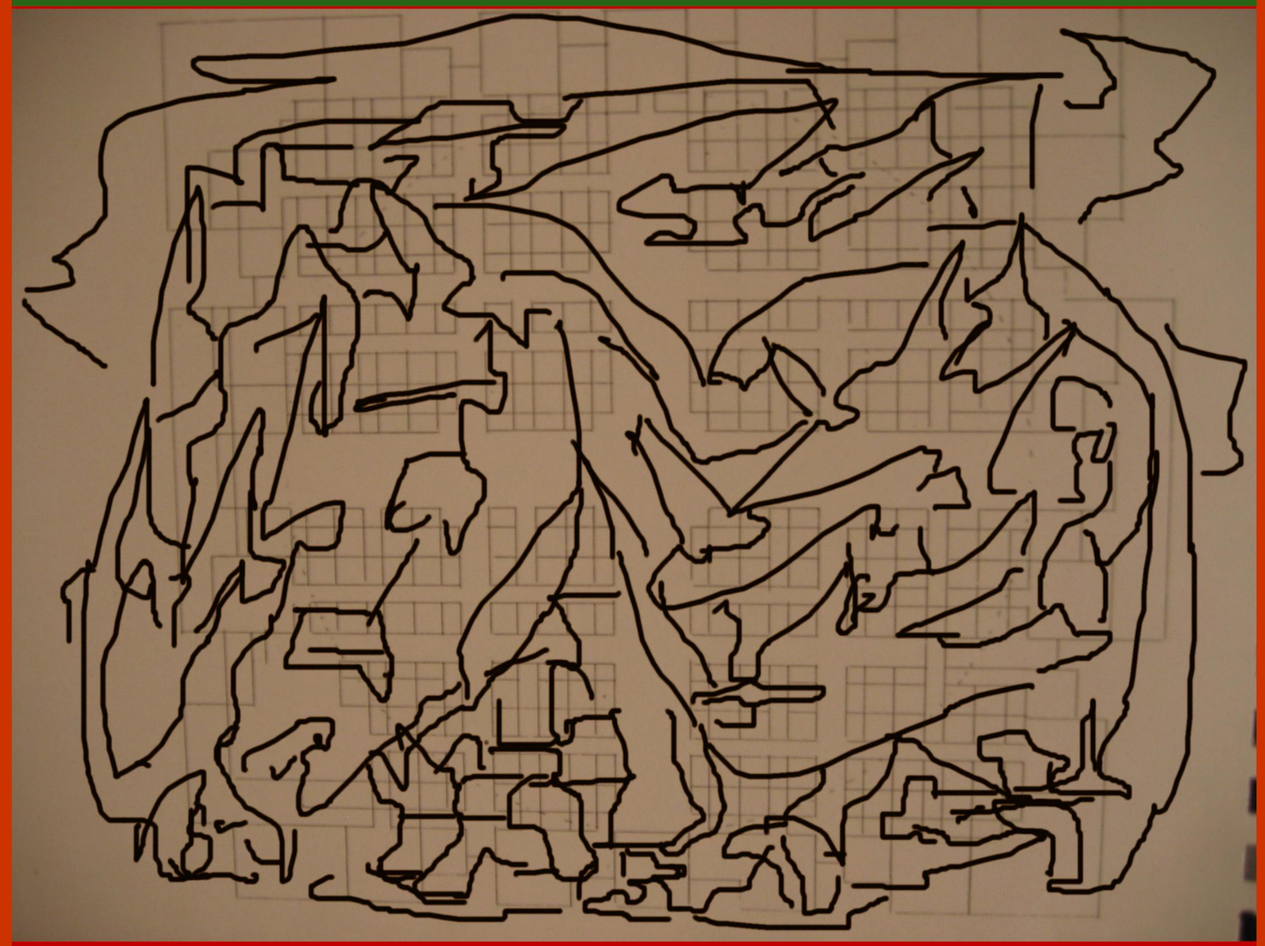
The Pathos of space linked outside computer genesis and within its comport combines spatial delimitation o f overlap and and edited image sharing a sense of punning “in camera” as a dialectic.

Enallage: expressive change of mode: In the stella like picture writing of the this gray field one can see a shift from the archive like forms of the color field to a schematic that has a Sumerian like quality which is interesting as a trope towards the computer "tablet."
The ethos mentioned here of marking through altering a sense of scale via relief field gives a different and expressive mood to mode.



Figure– unusual arrangement derives from verbal to visual rhetoric in this case in the context of adapting the idea of a scrolling motion linked to seal printing but at a media metamorphosis in which a sense of momentum dominates the expression and the dialectic between modeling and carving as trace elements of traditional materials within cyber drawing



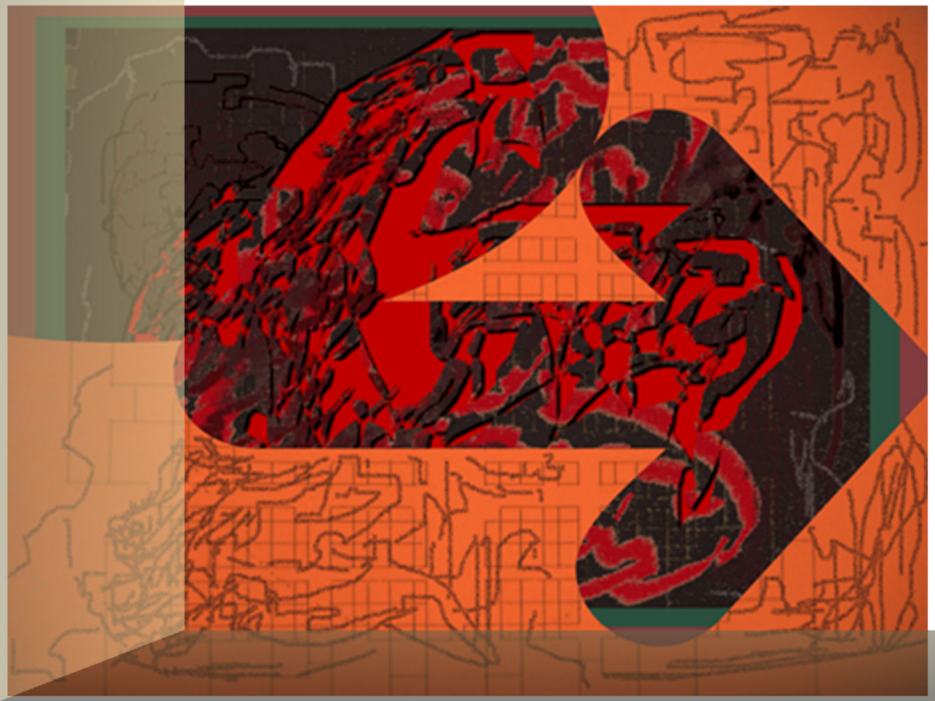


Leger Demain Quandrary
Sonata Dimensioning Dilumble
Draw Sheet Palimpsest
ing
Hewn Hues Less Nails to
Architectural Brackets
Portraine Drawing Portability
Rebus
Re-
State of Cluade
("Language a dialect with a
army and navy")
State of
Act)
View

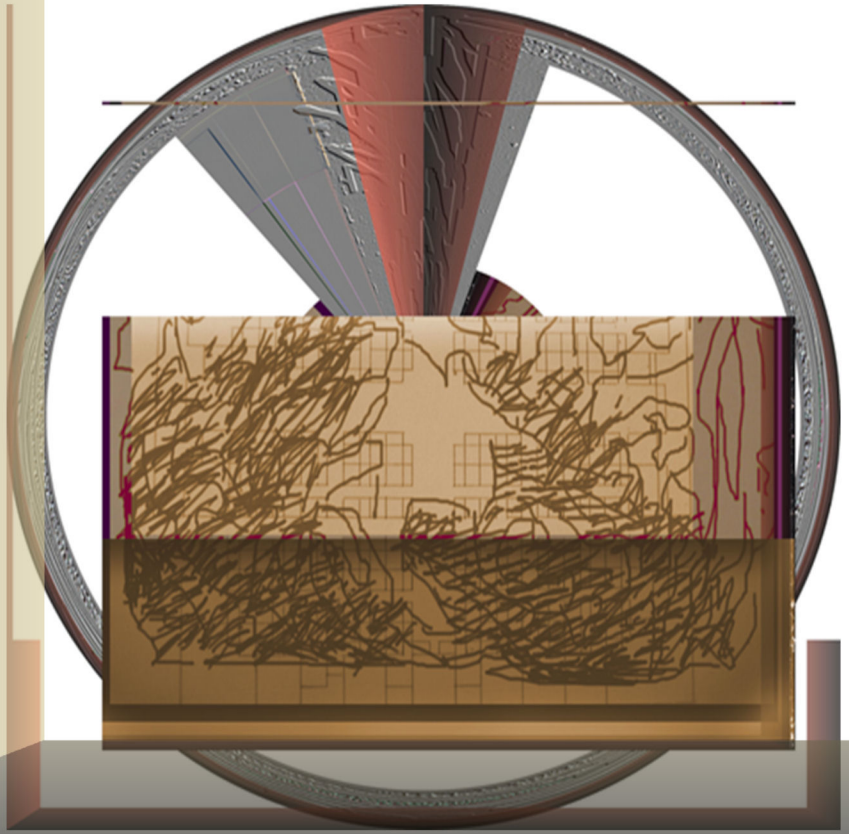
**Horismus :** defining by negation one encounter in art examples such Durer or Morandi graphic works where the unmarked areas spring into relief… in my drawing below I have taken a different approach in which the elements of a series are used as masks that drop out sections and build simultaneously.

The context of negative definition has been shifted in the example to a productive sense of anabolic and catabolic contrast as the ethos in which expression has to do with encountering the unexpected coherence of the process...

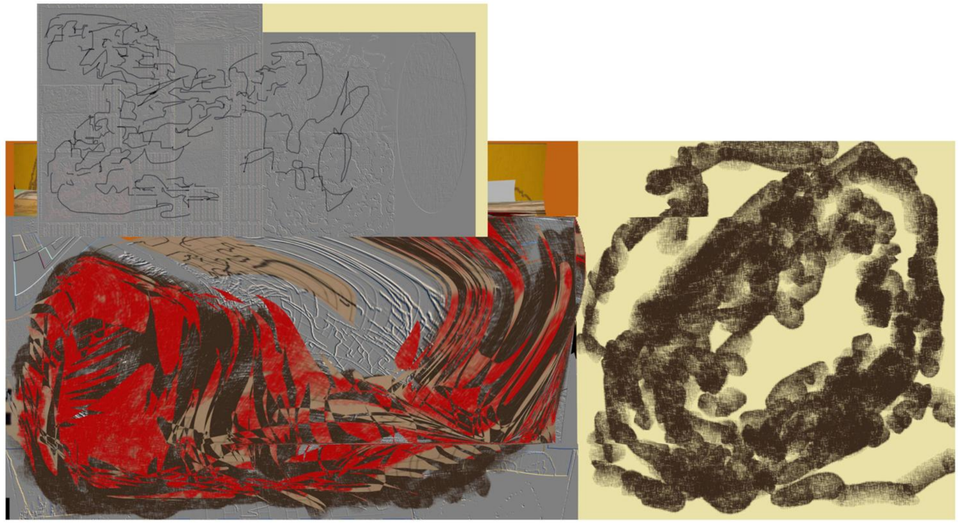
Verba: the sense of movement in the argument… I am referencing through the drawing what are called in logic "morphological arrows," information retained through changing contexts. The Ethos of the example here is rooted in relating print like denominations of the drawing in the dialogue in which they traditionally have reflected on each other… the pathos being the impulse to find in drawing a constant branching out of its own dimension.



Figure– unusual arrangement derives from verbal to visual rhetoric in this case in the context of adapting the idea of a scrolling motion linked to seal printing but at a media metamorphosis in which a sense of momentum dominates the expression and the dialectic between modeling and carving as trace elements of traditional materials within cyber drawing .



Trope of drawing rhythm> poetic “foot”(meter) = hand of drawing contraposto//: sound and sense poetry-> traces of topological connection to ryme and rhythm: particles of speech&particles of nature: the punctuation of texts is pictorial rhythm__-> punctuation; pictures. Dis-Course: breaking into, breaking of to complete: levels not per plateau but all around… post oscilation  post flux conflux.QA of music…(concept formation per Lacan-shift of gaze, concept completion)’apakoinu construction” ie dropping conjunctions… discourse  are deflections to tangents: diagonal = symbol for space accordingly… Kinasthesia: bodily identification _phenomenological becomes semiotic, conscious becomes subconscious, particles and matter become dark matter- nonphenomenological… topography of spin of particles: doppelganger and enantiomorphic mirroring between phenomenology and semiotic… the reading is intertextual- self transformative morphogenic..common denominator-art-psychology-physics/ó transference….& mediation-chords, threads, strings, levels of perception built into each other on various levels non plateau– chords threads and strings post oscillation post flux conflux mediations.



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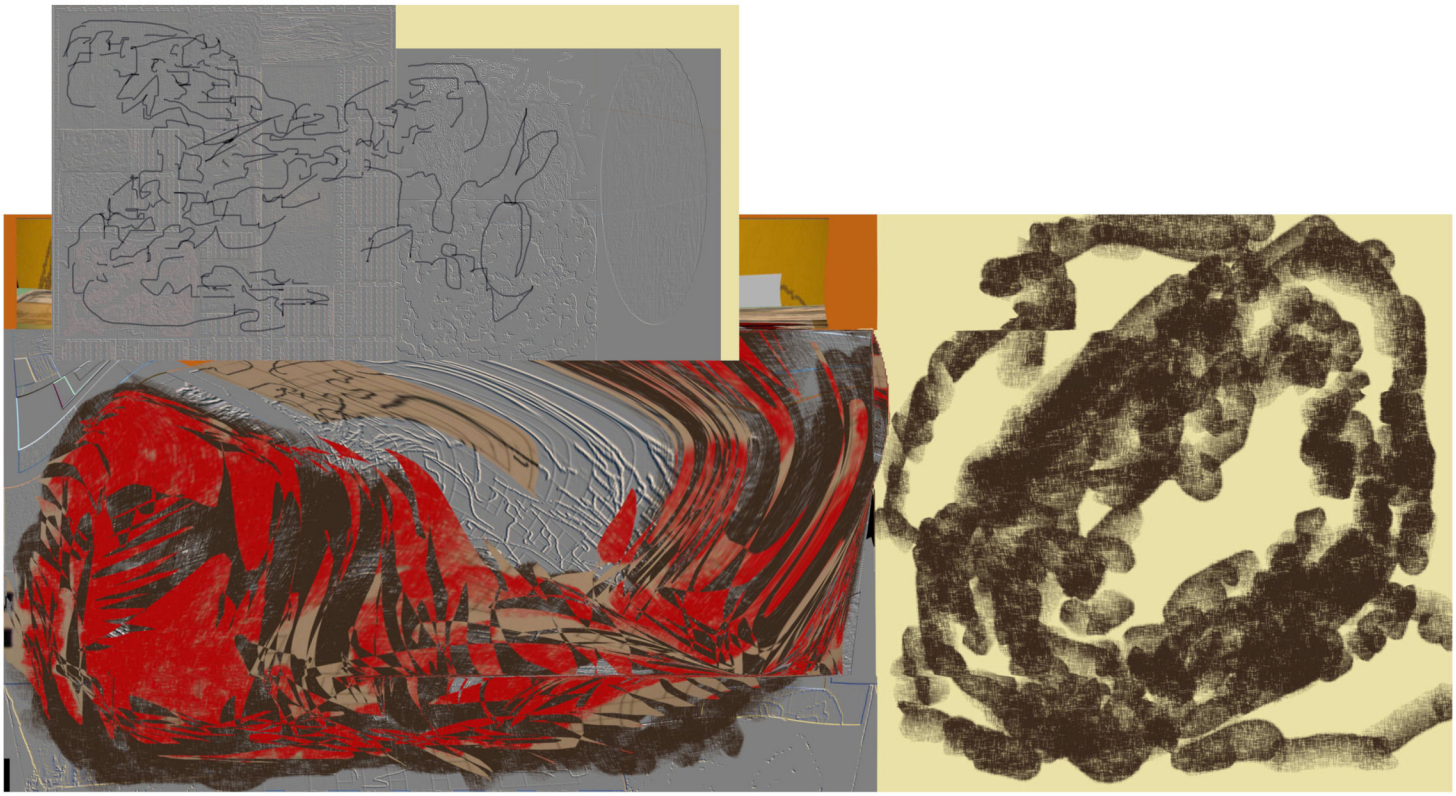


A DIFFERENCE In Drawing: Fragmentation Modes of Cyber Drawing As Discourse

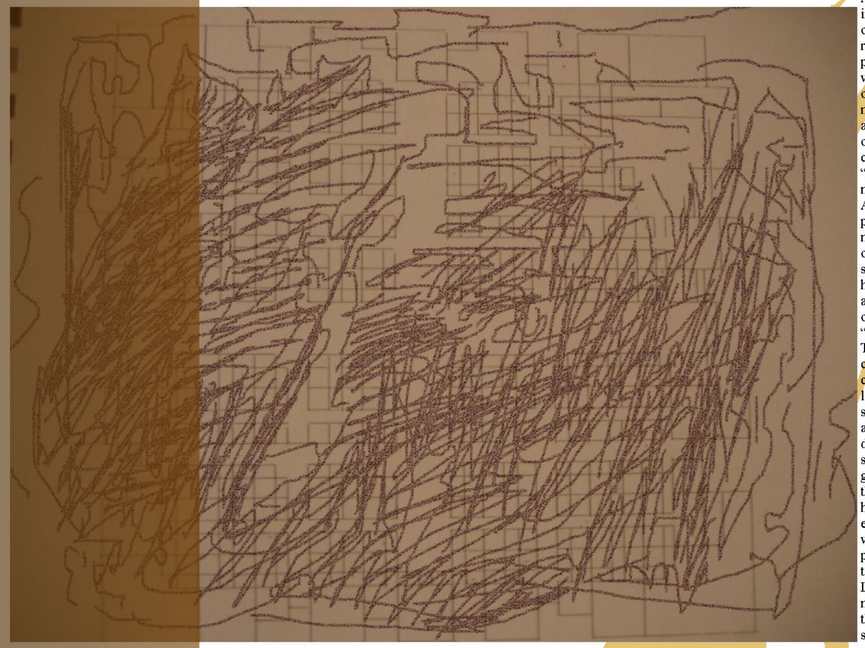
Drawing itself is always truly discourse, that is to say, a dialectical encounter with the world , as a kind of "asking around " ( per Heidegger's characterization of " discourse". It has aspects of a facultative testing in this regard as it creates reflective models and paradigms within its own subjective world. Heidegger as well notes that we interpret ourselves and the world together as his codicil on Kants' "The conditions of experience are simultaneously those of the objects of experience".Drawing is of value in this asking around because it is very natural, human, humane, and direct as it studies how we interpret ourselves and the world through the active shaping of visualization which is our strongest sense.. It produces the discourse that asks what reality is, what are its variations or virtualities and what can we make of it. The sense of different levels of abstract narrative as contained suggest a visual rhetoric or multi layered inquiry.

The imagery of drawing is consequent to its own internal sense of form, of Morphology as the way form arrives, of topology as the abstract common denominators of visual determinations, and topography as these categories manifest object states of their subjects and then make the subjects a kind of object. Traditionally this abstraction process is very dialectical to the encounter and use of materials, the shape of the dome, the mouth of the pot, the shape of the collar, the appeal of the figure.

My theme will be that the abstraction of drawing that has developed is in the context of the new cyber world a structuring of experiential alternatives that create a sensorial field, and that this reverses the prior order of beginning with sensation. I will show that my drawing work seems to argue the case that sensation is placed in contingency through a complex approach of intellectual means which in this complexity are a kind of transgression upon the earlier simple orders which model experience as lending a preliminary concept formation and I instead reverse this towards a sensorial field being that which is constructed. Up along the way, complexity yields a great deal of fragmentation occurs, and becomes a definitive part of the process.

Essentially , then, drawing asks what things are, or how they might be and has usually connected to a variety of material expressions, these are covered by the Assyrian word "Skrr" in which the resonance of the sound suggesting alternately "scratch" and "sculpture" indicate the stream of material resources from scratch in dirt to mark cut in bone, patch of paint on pot and extending to Bas relief and freestanding sculpture, ( ie drawing in space). However the new conditions of drawing in cyber space, as reflective of our collective mechanical poetic as it were projects sensorial experience itself as a meta level of world experience into this post material medium. In Doing so it alters reality while commenting on reality, and this quality of "double hermeneutic" ( objects of study altered b the study) is its "virtual" dimension. This is a consequence of "usage".

An early Greek fragment, of Prescratic Anaxamander notes of Usage, "up along the wayof usage they pay penalty to for their transgressions. This is the earliest recorded Western statement and has a resonance to our own ideas of "transgression " which in the formal field of rhetoric means relating to complexity.( More will be mentioned on contemporary media semiotics as relating the organic quality of complexity to a "neurological model).



A psychology of perception that motivate me is one which I would say links the very human, strange, and unique ideas of "zero to that of "randomness" . These two concepts relate the changes that hollow out dimension, the first creates the famous drawing "negative space' or figure ground relation, the lump and the hollow, the zen empy bowl… while randomness permits a recognition of freedom. Lacan was instrumental in creating the conditions of such a psychological dimension , beginning with an appreciation of Cezzanes hesitations, his detachment from the phallic gaze ( literally "fascination derives from Phallus) Observing as well that children were disturbed by seperations from sensorial fields ie object passing out of view "disappear", touch that stops is a cessation, sounds that vary also recede,even the cleaning of feces is taking away from them a connection, and to come to terms with these disturbances that stand between their instinct to cling on for dear life a concept formation is necessary to account for "zero", or if one prefers, changes in the sensorial field. The power of the void is then the strong design concept,and I have noticed my self that children like design objects and are disturbed when they are for example folded up, or speed off… at the age of ten I remember bursting into tears at a rocket launch and my startled father demanded an explanation which I could not remotely give.

Lacans value was to resove the principle of randomness as an existential reality that can help people to back of from perceptions that they have not capitalized on opportunity, randomness removes the sense of violating an order while allowing the production of order and this translates into art denominations of realization modes very particular to drawing.. the famous "I don't seek, I find" which Picasso adapted from Heraclitus's "expect the unexpected"

"Facultative testing" as I use the phrase relates the context of my own interests in cyber drawing as supporting the relation between "real" and "Virtuality". Phenomenology is the word interchangeable with facultative testing, in that the concern is with perception, how we create our perception and how drawing is the dramatic example and linked to language through its sense of Morphology, topology and topography as embedded discourse. The different sense of how things are real have long been conditioned within the field of rhetoric, projected by Aristotle to realize "ethos, pathos and dialectic", and these are essentially then the facultative testings of our sense of reality Ethos concerns our sense of world order, Pathos relates expression and dialectic regards our dynamim intersubjectivity and interactivity.

The Baroque era is an ideal zone for encountering the non –ideal, manifold reality that projects sculptural language into media and it also stretches that visual skin to an almost " hallucinatory 'status as Bal puts it ( think of Bernini's Daphne and Apollo- the "double trope of sight and touch upon metamorphosis both witnessed and experienced through the senses effect upon each other as an aside to the Paragone… or The Ecstasy of St Theresa)

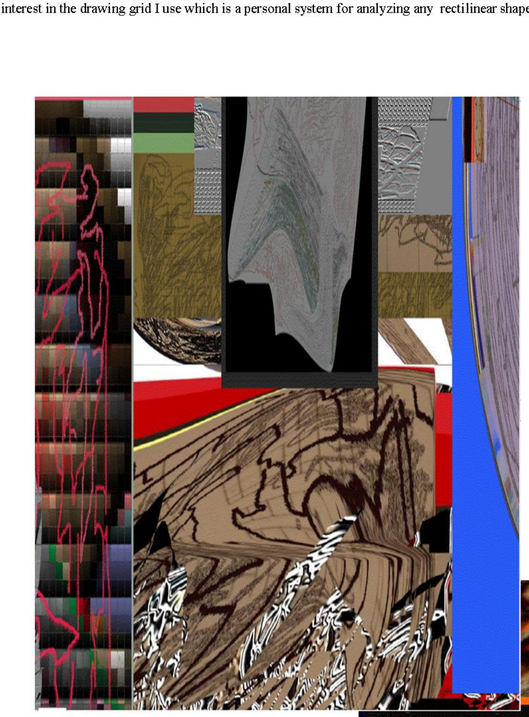
Two authors who create dialectical responses, through projects that were a kind of staging into the parallelism that era offers us are Bal's Quoting Caravaggio and Vidler in Histories of the Immediate Present gives an account of Rowe's double projects of a student thesis speculating on the existence of a book of drawing possible preparatory status for an Architects book by Inigo Jones and Webb that Row then in as sense formulated for himself in Mathematics of the Ideal Villa.

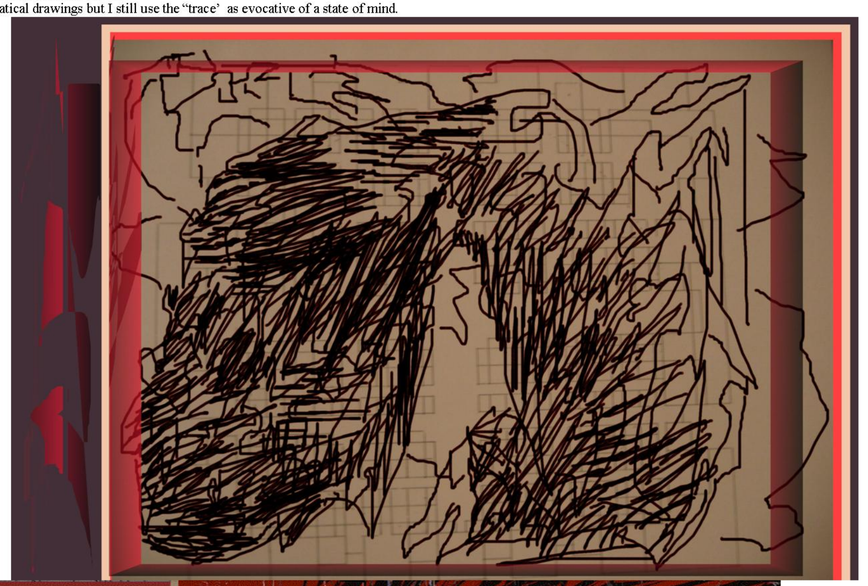
My interests are in drawing as it creates a visual rhetoric out of the poetics of space that offers the abstract potentials of language, verbal or visual as morphology, topology topography ,. These are my paraphrase Aristotle's Ethos, pathos and dialectic, ( approximately context, discourse and expression .

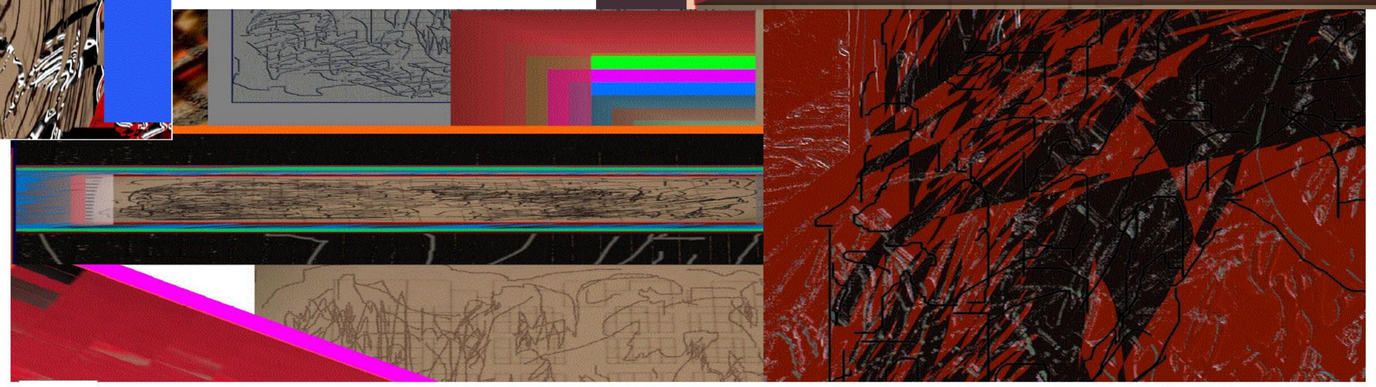
Bals project almost completely omits reference to drawing, as appropriate to Caravaggio as a thematic given his purported alternative mode of camera obscura, and in general a marking out of local color zones modified as he worked to relate the chromatic and value scales. In addition, her scheme of narratology which relates the mimetic to the diagetic ie simplest description to more artistic levels is probably one that for her places drawing in a mimetic field , therefore undeveloped artistically.

I however feel drawing is the common language of the trans-disciplinary ethos and is in a mode of showing how various fields inflect each other and hence is always extended metaphor, trope, and the essence therefore of poetics.

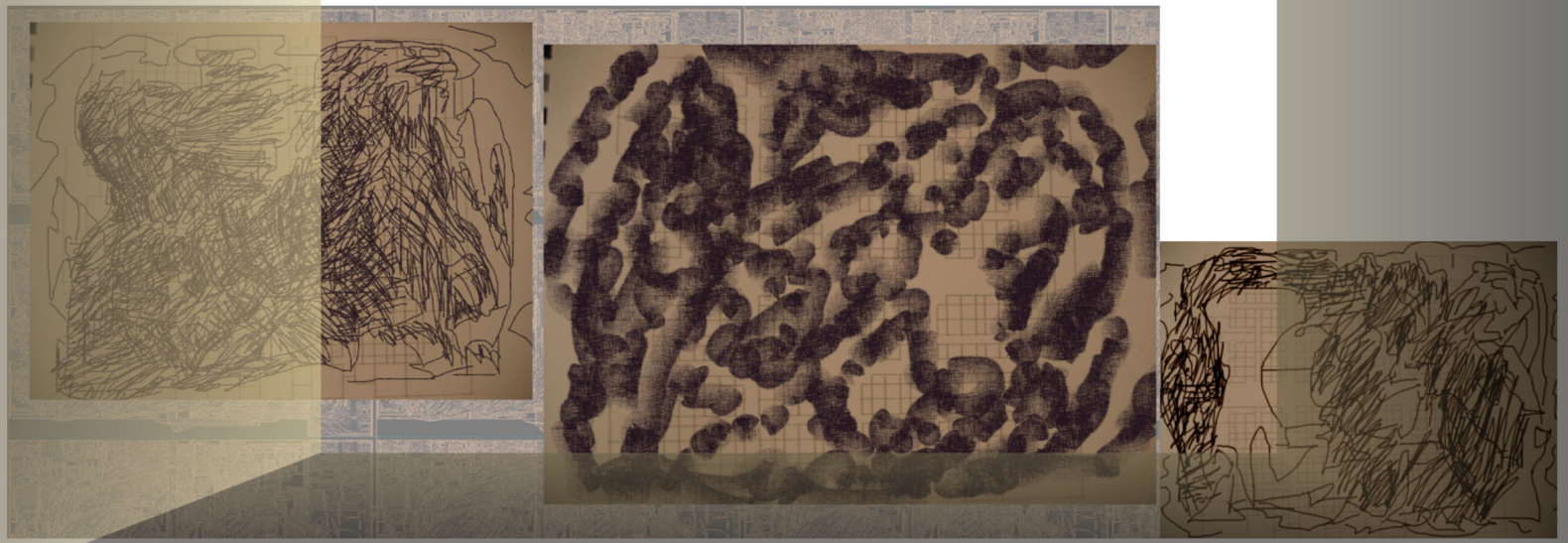
Rowe's mathematic received my own interest in the drawing grid I use which is a personal system for analyzing any rectilinear shape in a square to golden section approximations. I no longer make mathematical drawings but I still use the "trace' as evocative of a state of mind.



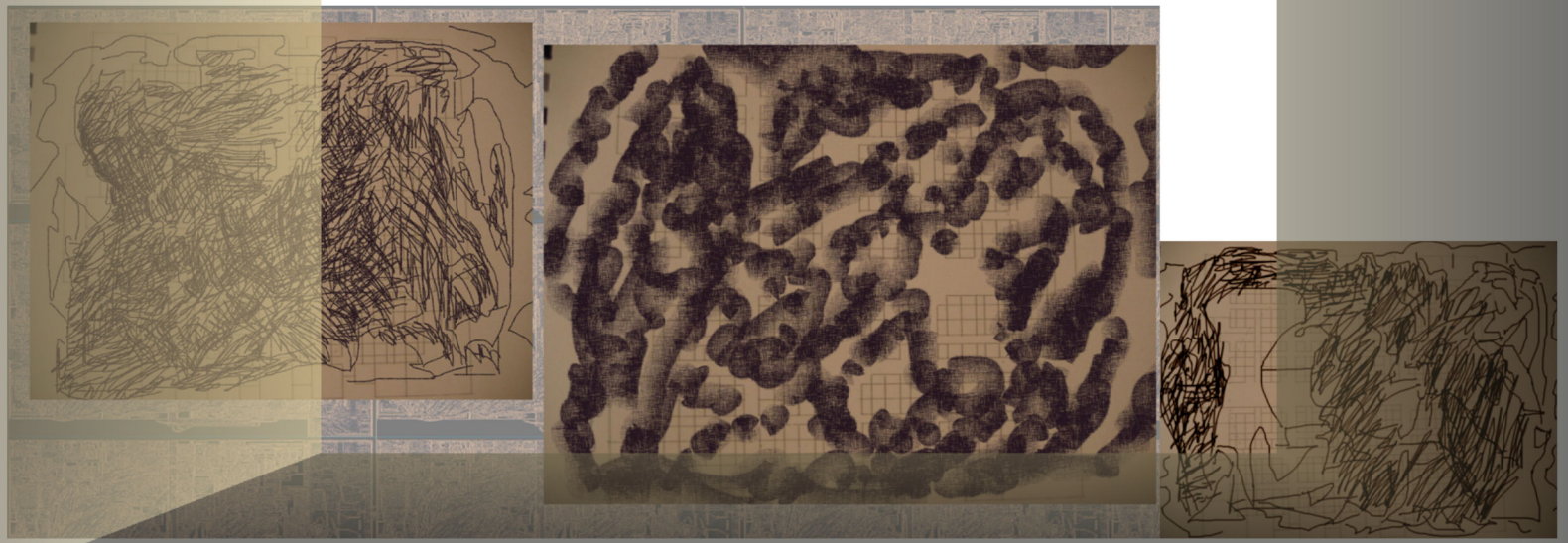




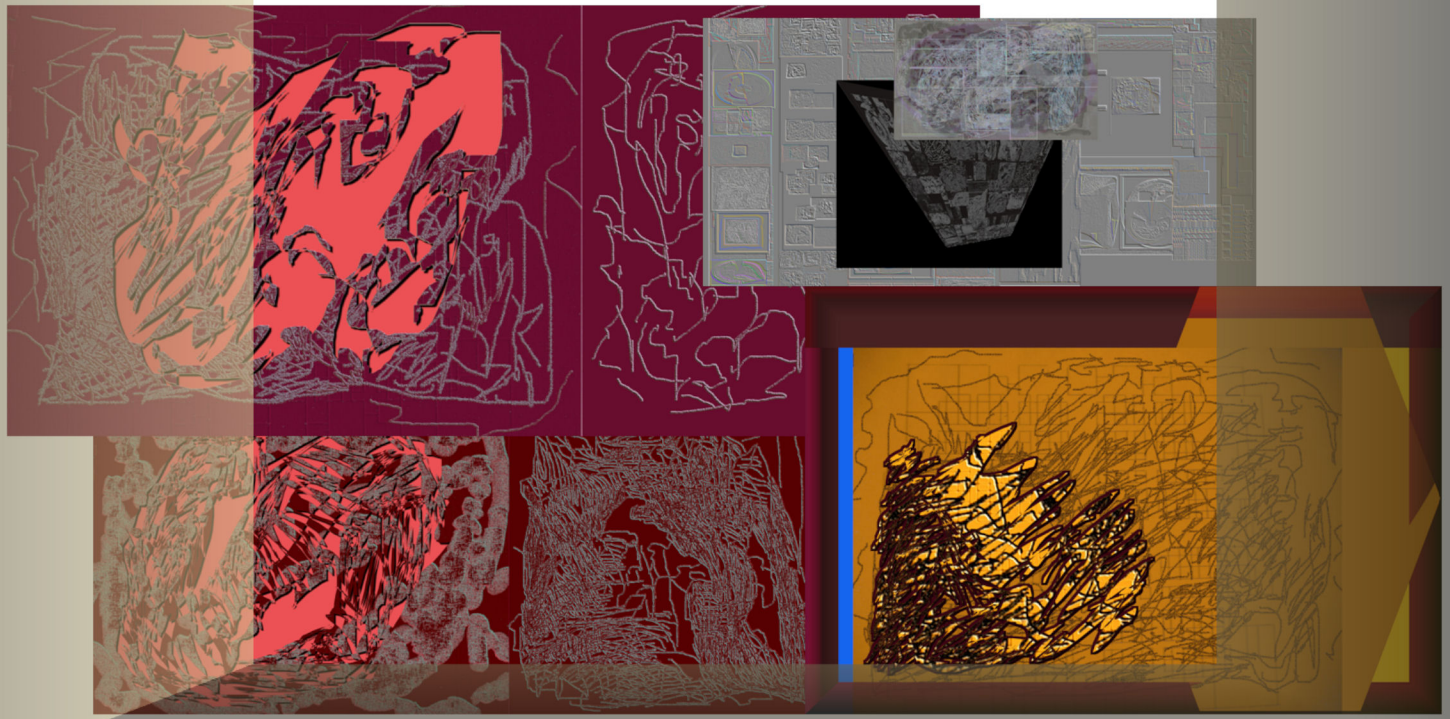
**Locution** in visual terms per the usage of rhythmic elements that parse drawing motion as it's forms of flourish and attack exist in these examples below as a locution that is motivated through the medium as a kind of movement sensor out of which the software derives certain traditional connotations to carving and modeling. This process of context is very difficult because computer and cultural norms are directed towards photography. The pathos of a very direct Mannerist approach is directed towards an expressive content of what might be called a naturalness of relating to materials. The ethos of the virtual realm for all its travails has considerable potential reexamine traditional drawing.



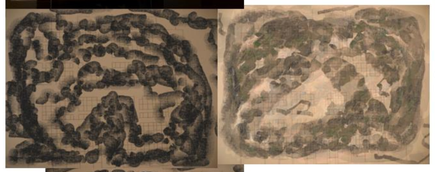
**Locution** in visual terms per the usage of rhythmic elements that parse drawing motion as it's forms of flourish and attack exist in these examples below as a locution that is motivated through the medium as a kind of movement sensor out of which the software derives certain traditional connotations to carving and modeling. This process of relating the scanning motion of drawing to different ways of interlocking can be seen below in variations that alternately divide rhythm between waves of butting edges and carpenter like mortise and tenon mirroring within the mark of the subject matter.

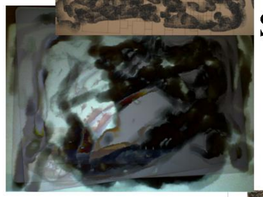


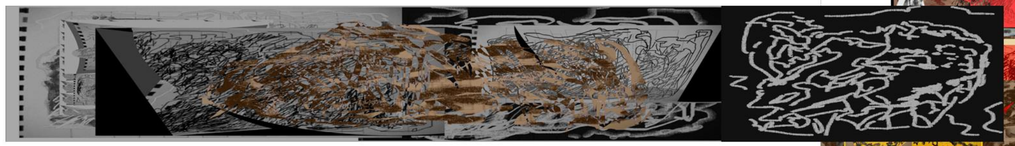
Metonymy: An imagery of substitutions or alternative presentations and configuration are within an ethos of the drawing to print dialectic out of which the expressive content of these trace elements of graphic means interact are the direction of this drawing.
The computer fields ability to create masks while in motion show through this example although the processes themselves become very complex and hard to describe.



Mirrors Within Strata<> that the objective of an object forms the subject as a preposition short of preposterous where it extends dimension to recover intuition, of necessity a transgression thereby and therebeing built into contingency wherein the conceits by which dimension conceals dimension is then by art the poetic and poesis of sense embedded sensibility and in effect threads of the bow and the lyre at the dimensioning of “a ball of string with hidden sound” the ball of wax at a remove. Remove/: allegory> expression through displacement/: given that a string of signifiers are not a codex but a palimpsest referencing the morphology/topology/ as the pography of a visual toverbal space dimensions of art sense.







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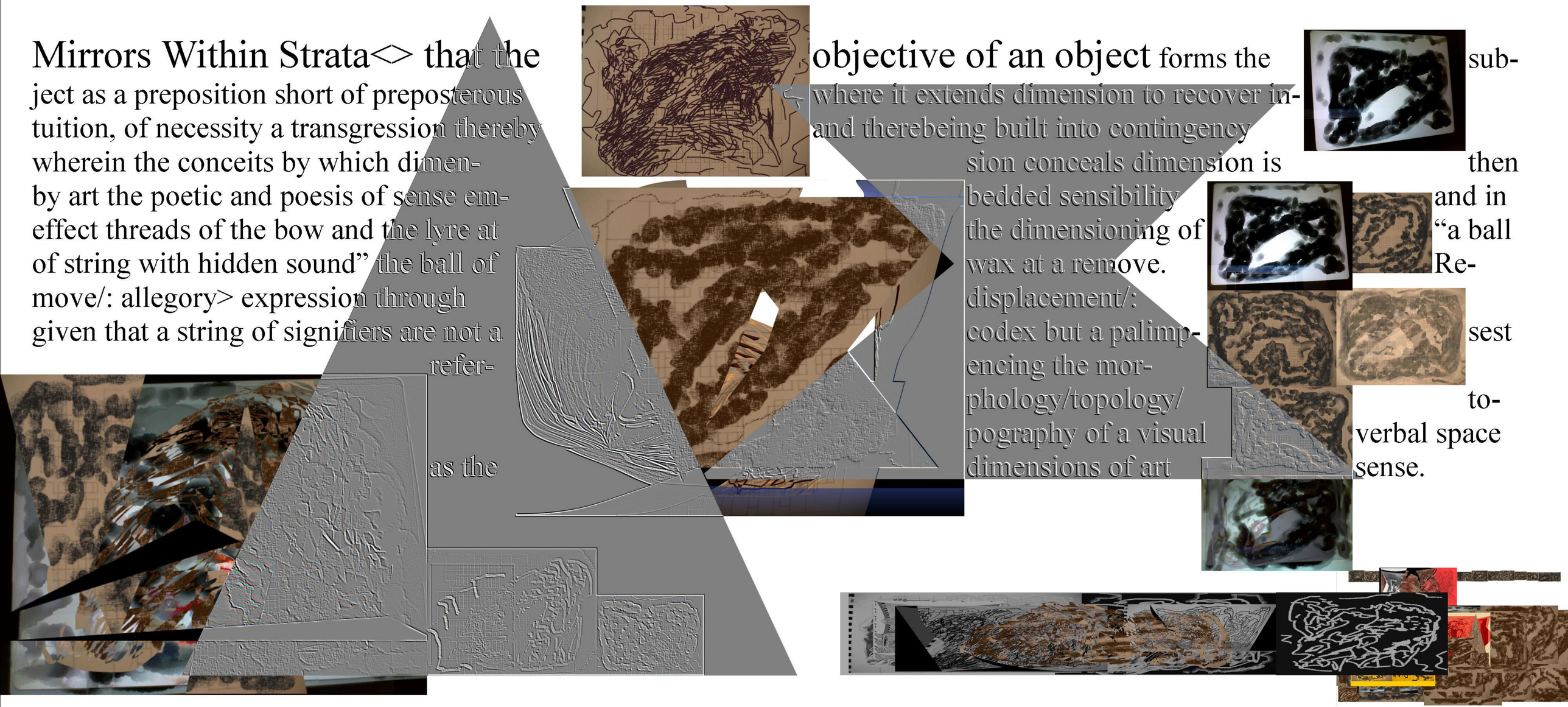

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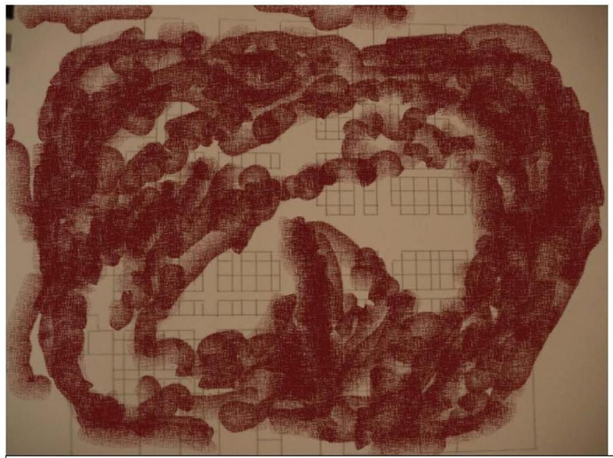
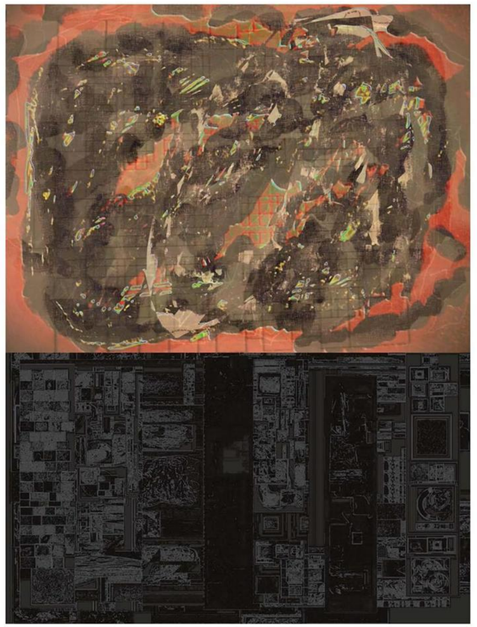
dimensions of art

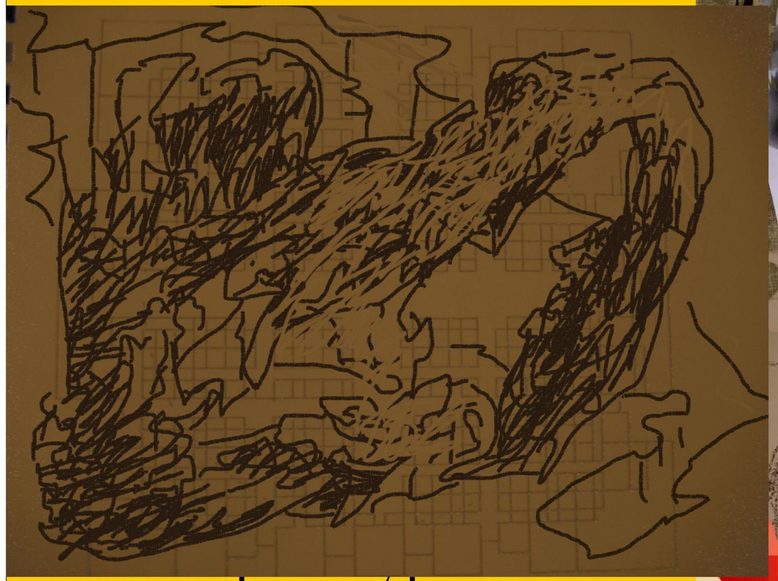
# Fabulae Palimpsest

Drawing Visual Verbal Space 1





Tableau



Ennallage

Drawing visual verbal space 10

Tableau

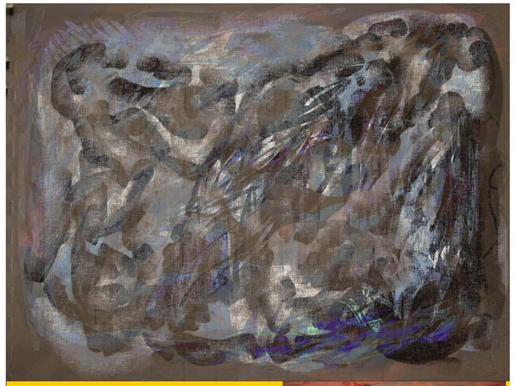
Ennallage

Drawing visual verbal space 10

Nominal

Primieval Chaos

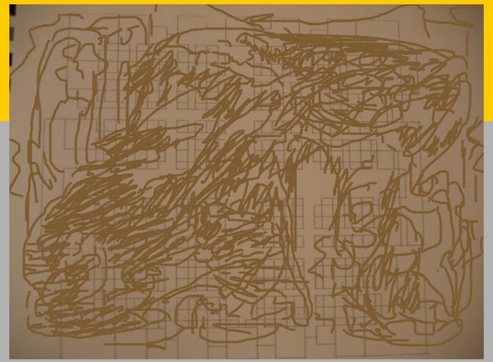
verbal space 6

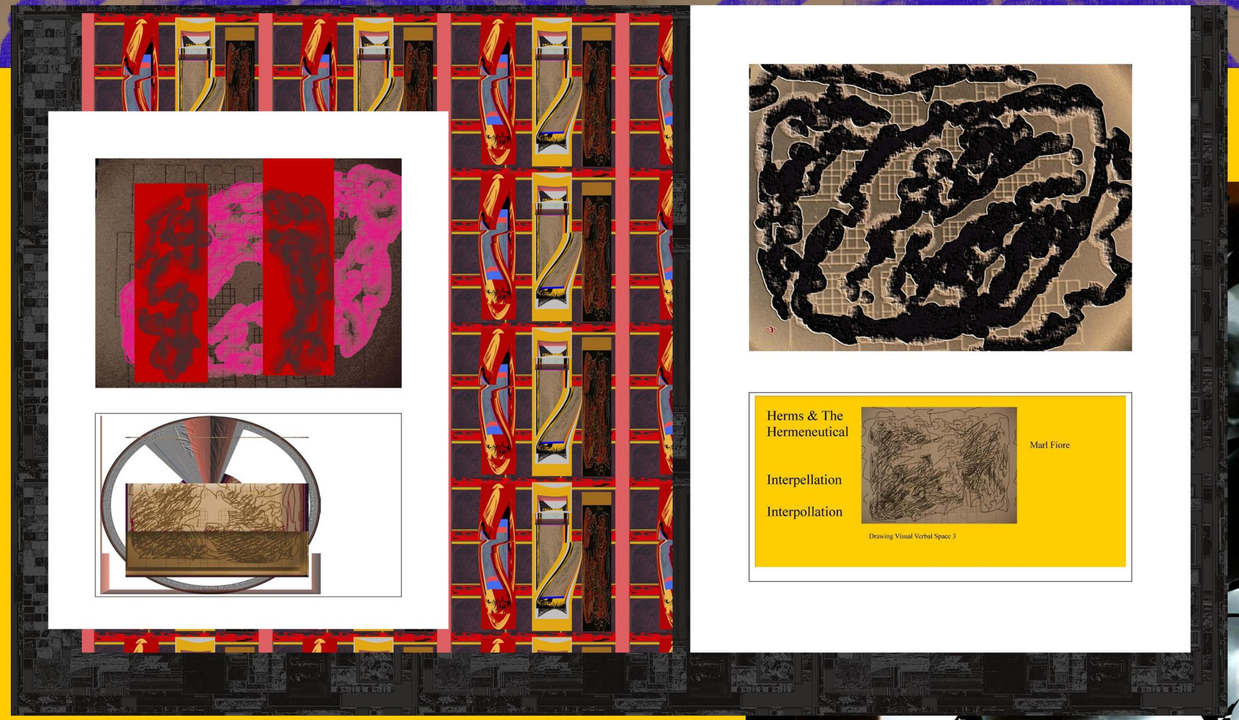


Simulcrae

Psychological colloids

Neologism





Buoyant
Cima

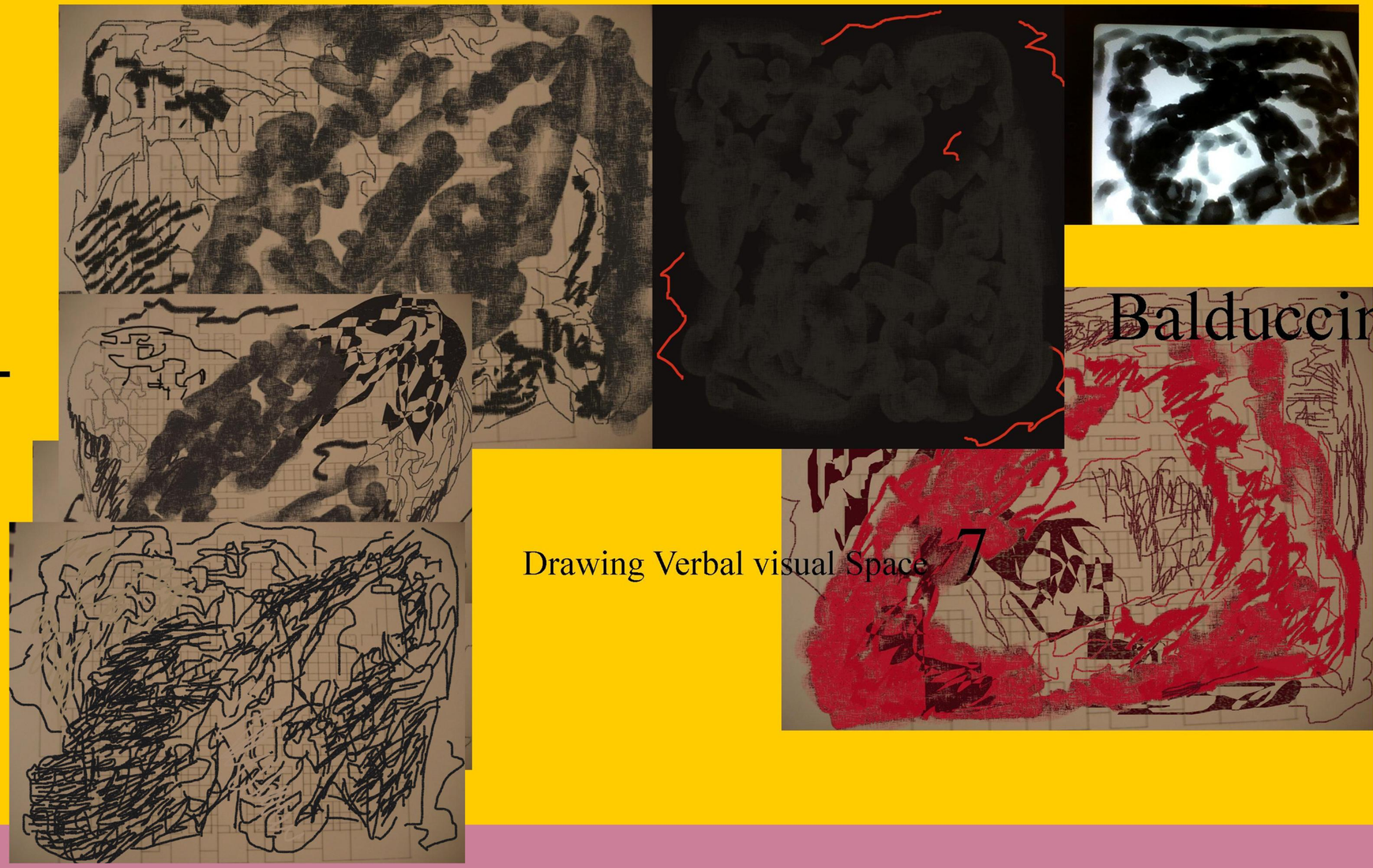
Contingency
Transgression

Spatial layering/synecdoche

Arrows

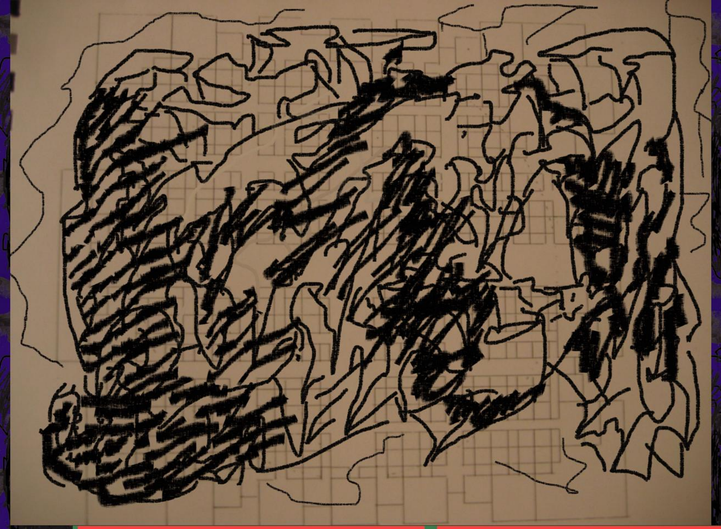
Brackets

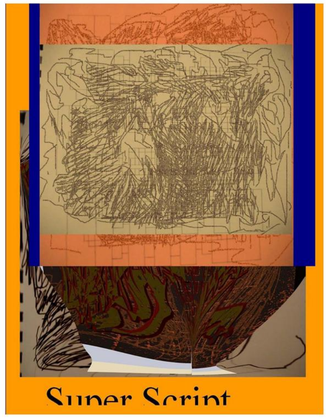
Neurologi-
cal Model
Flux
Oscilation
Conflux

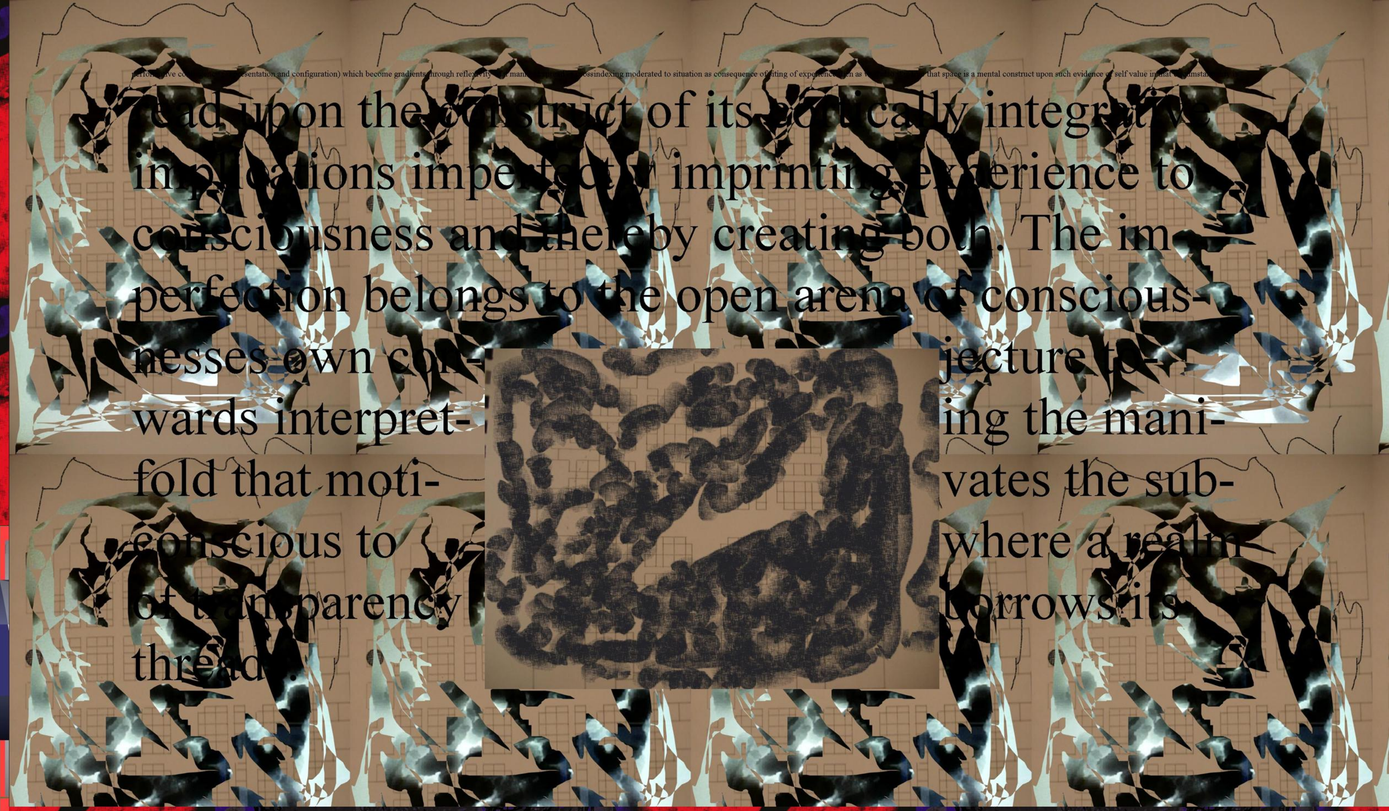


Balduccino

Drawing Verbal visual Space 7




Super Script


perceptive centers (representations and configuration) which become gradients through reflexive matrices of coincidence moderated to situation as consequence of fitting of experience upon as that space is a mental construct upon such evidence of self value impressionistic
ead upon the construct of its poetically integrat
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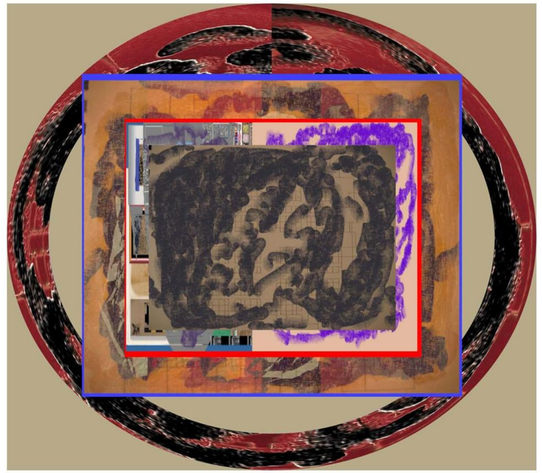
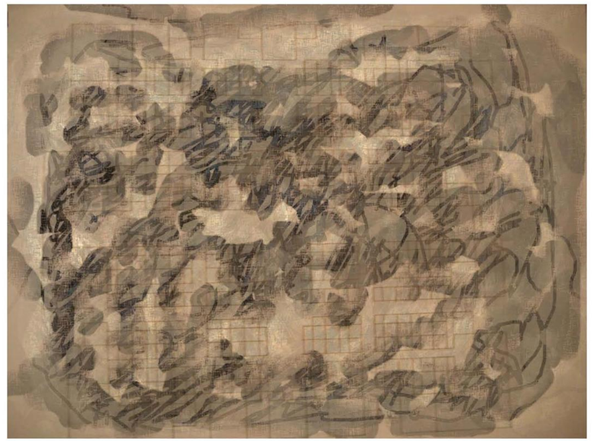
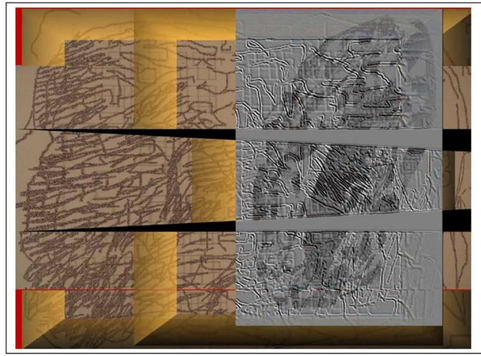
Metamorphosis
Configuration

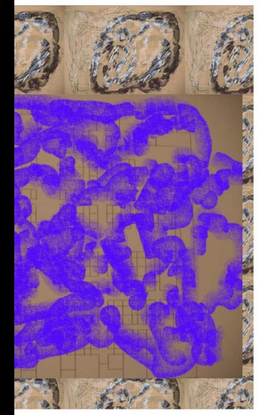
Representation

Drawing Visual Verbal Space 2









Simulcrae

Psychological colloids

Neologism

Trauma

Indices

Antinomy

Model/facultative testing

Drawing verbal visual space 9

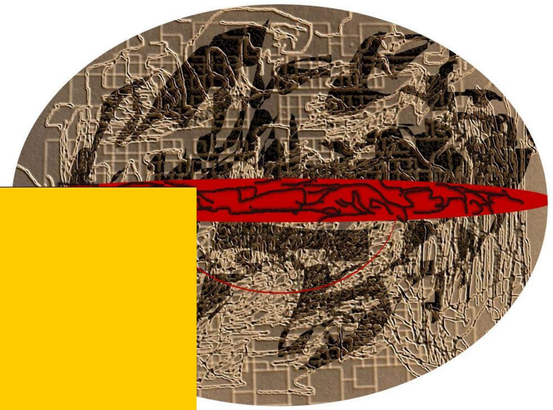
Paragone Again

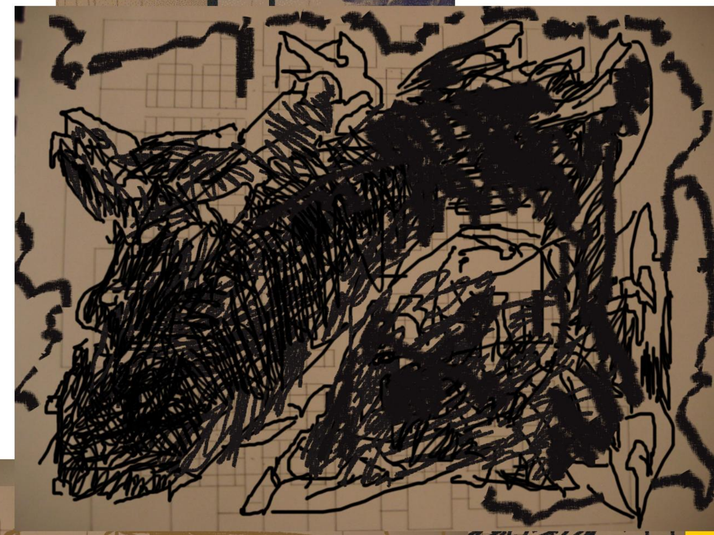
Drawing Visual Verbal Space

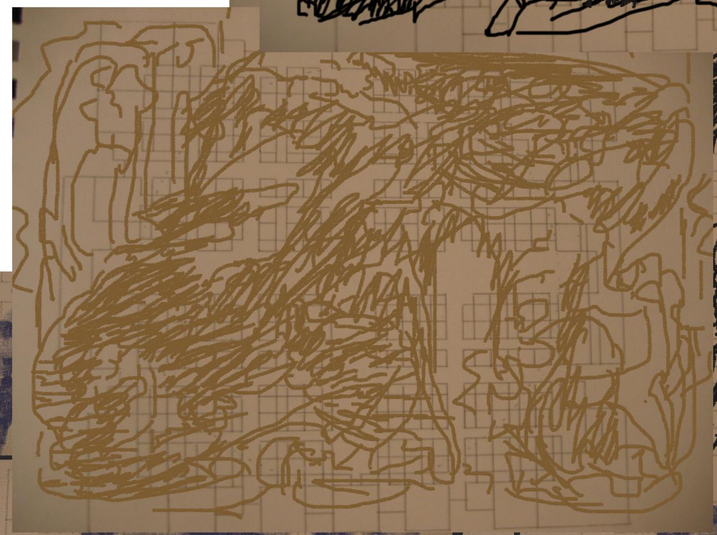
# Levels of Metamorphosis Between Approaches<>

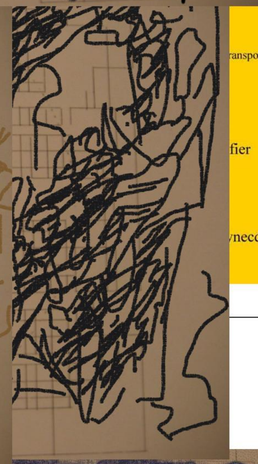
## Topology:

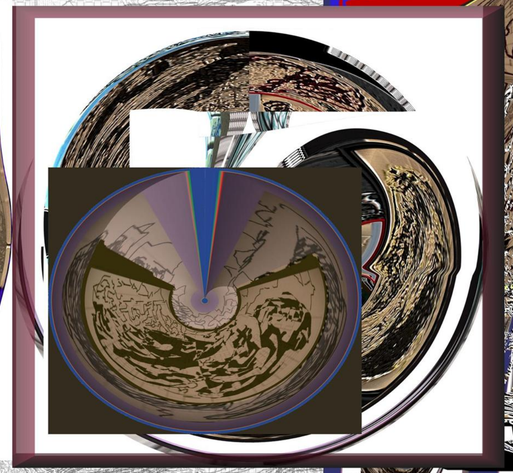
The spatial mood of a mode is the gesture that sharpens the edge between point of view and plane of consciousness at which the knots of embodied form become and leave language. Dimension built upon dimension conceals dimension. Excavate. Quarry. Janus Blinks. Antinomies extrapolate Simulcrae. = constructive rhetorics.









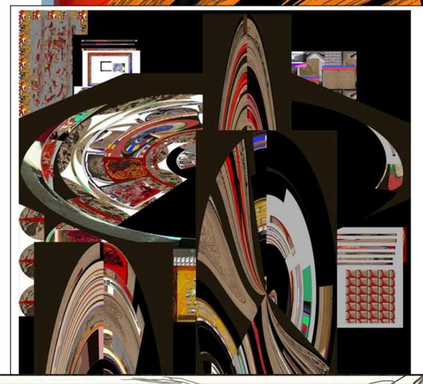


t hol-
low out dimen-
sion, the first cre-
ates the famous
drawing "negative
space" or figure
ground relation,
the lump and the
hollow, the zen
empy bowl…
while randomness
permits a recogni-
tion of freedom.
Lacan was instru-
mental in creating
the conditions of
such a psychologi-
cal dimension ,

beginning with an appreciation of Cezzanes hesitations, his detachment from the phallic gaze ( literally "fascination derives from Phallus) Observing as well that children were disturbed by seperations from sensorial fields ie object passing out of view "disappear", touch that stops is a cessation, sounds that vary also recede,even the cleaning of feces is taking away from them a connection, and to come to terms with these disturbances that stand between their instinct to cling on for dear life a concept formation is necessary to account for "zero", or if one prefers, changes in the sensorial field. The power of the void is then the strong design concept,and I have noticed my self that children like design objects and are disturbed when they are for example folded up, or speed off… at the age of ten I remember bursting into tears at a rocket launch and my startled father demanded an explanation which I could not remotely give.
Lacans value was to resove the principle of randomness as an existential reality that can help people to back of from perceptions that they have not capitalized on opportunity, randomness removes the sense of violating an order while allowing the production of order and this translates into art denominations of realization modes very particular to drawing.. the famous "I don't seek, I find" which Picasso adapted from Heraclitus's "expect the unexpected"

"Facultative testing" as I use the phrase relates the context of my own interests in cyber drawing as supporting the relation between "real" and "Virtuality". Phenomenology is the word interchangeable with facultative testing, in that the concern is with perception, how we create our perception and how drawing is the dramatic example and linked to language through its sense of Morphology, topology and topography as embedded discourse. The different sense of how things are real have long been conditioned within the field of rhetoric, projected by Aristotle to realize "ethos, pathos and dialectic", and these are essentially then the facultative testings of our sense of reality Ethos concerns our sense of world order, Pathos relates expression and dialectic regards our dynamim intersubjectivity and interactivity.

# The Structure of the Eye Is the



Mirrors Within Strata<> that the
ject as a preposition short of preposterous
tuition, of necessity a transgression thereby
wherein the conceits by which dimen-
by art the poetic and poesis of sense em-
effect threads of the bow and the lyre at
of string with hidden sound" the ball of
ve/: allegory> expression through
en that a string of signifiers are not a
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objective of an object forms the
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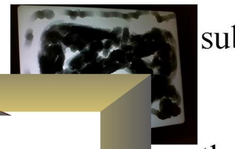

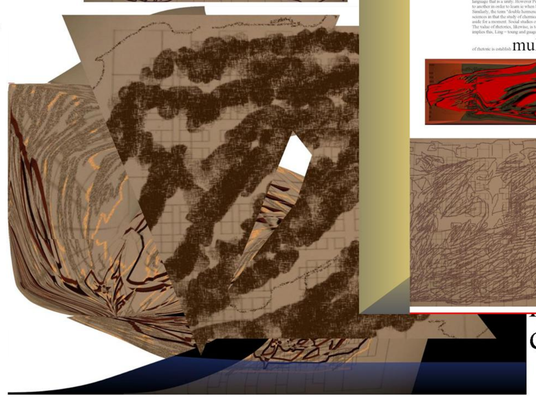

then
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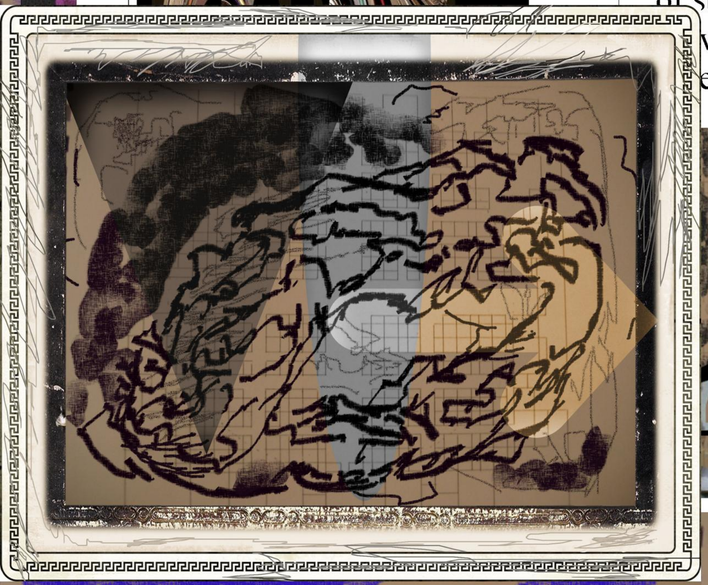
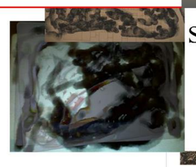
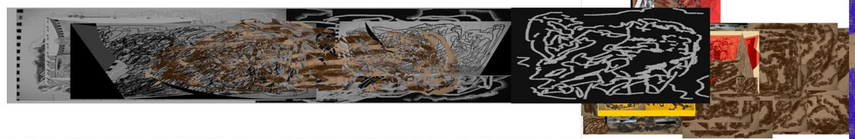


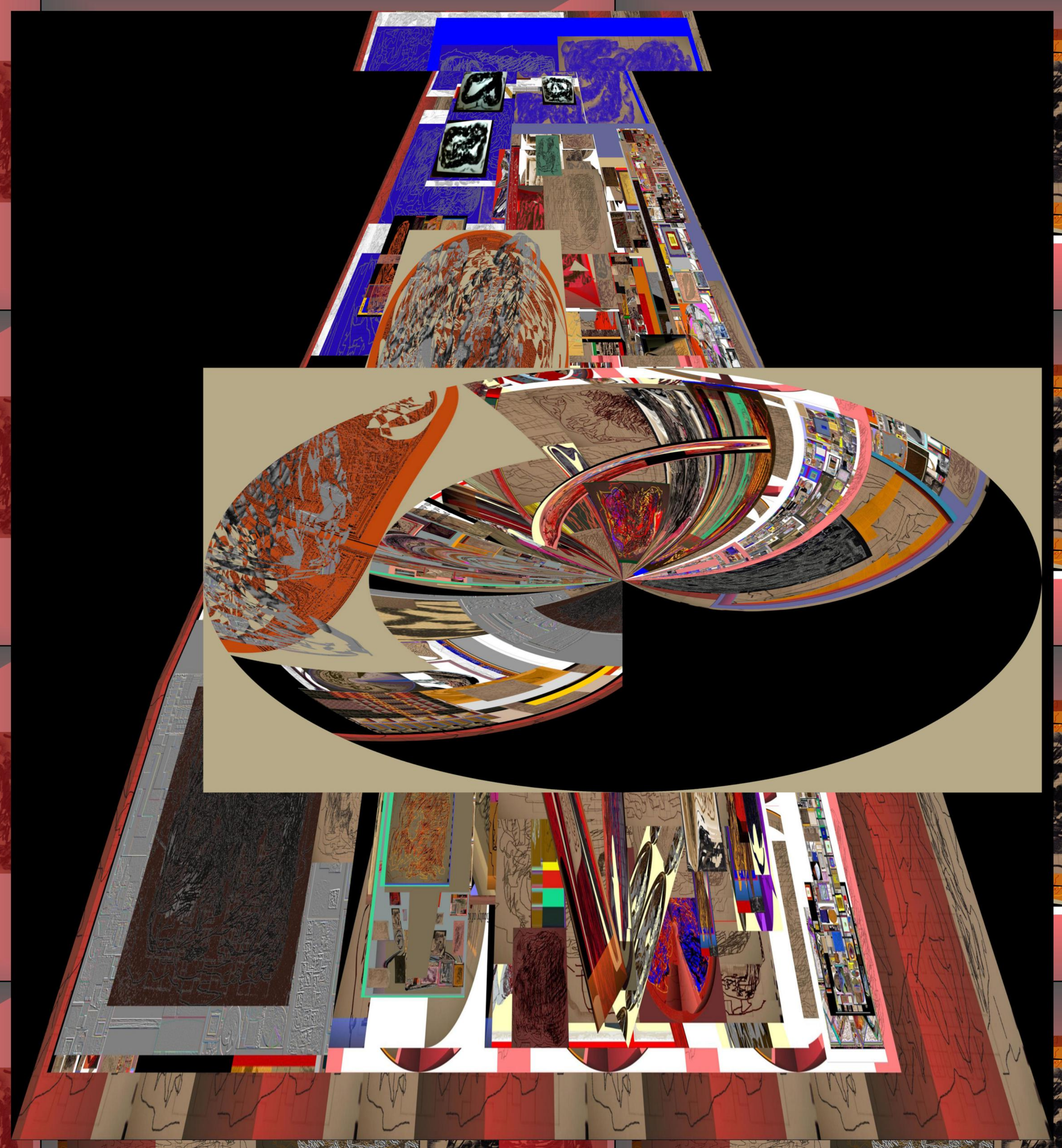
as the

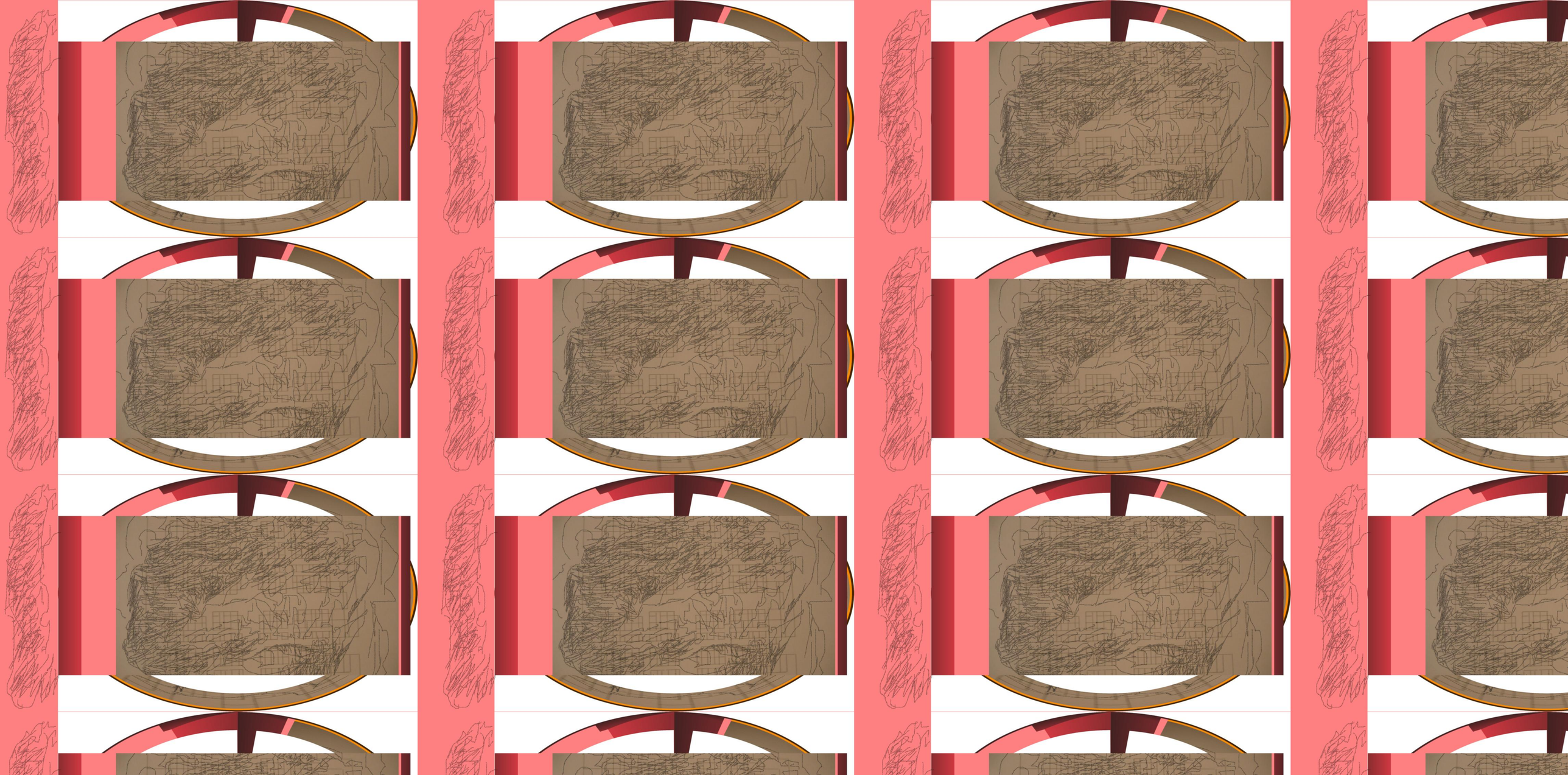
dimensions of art

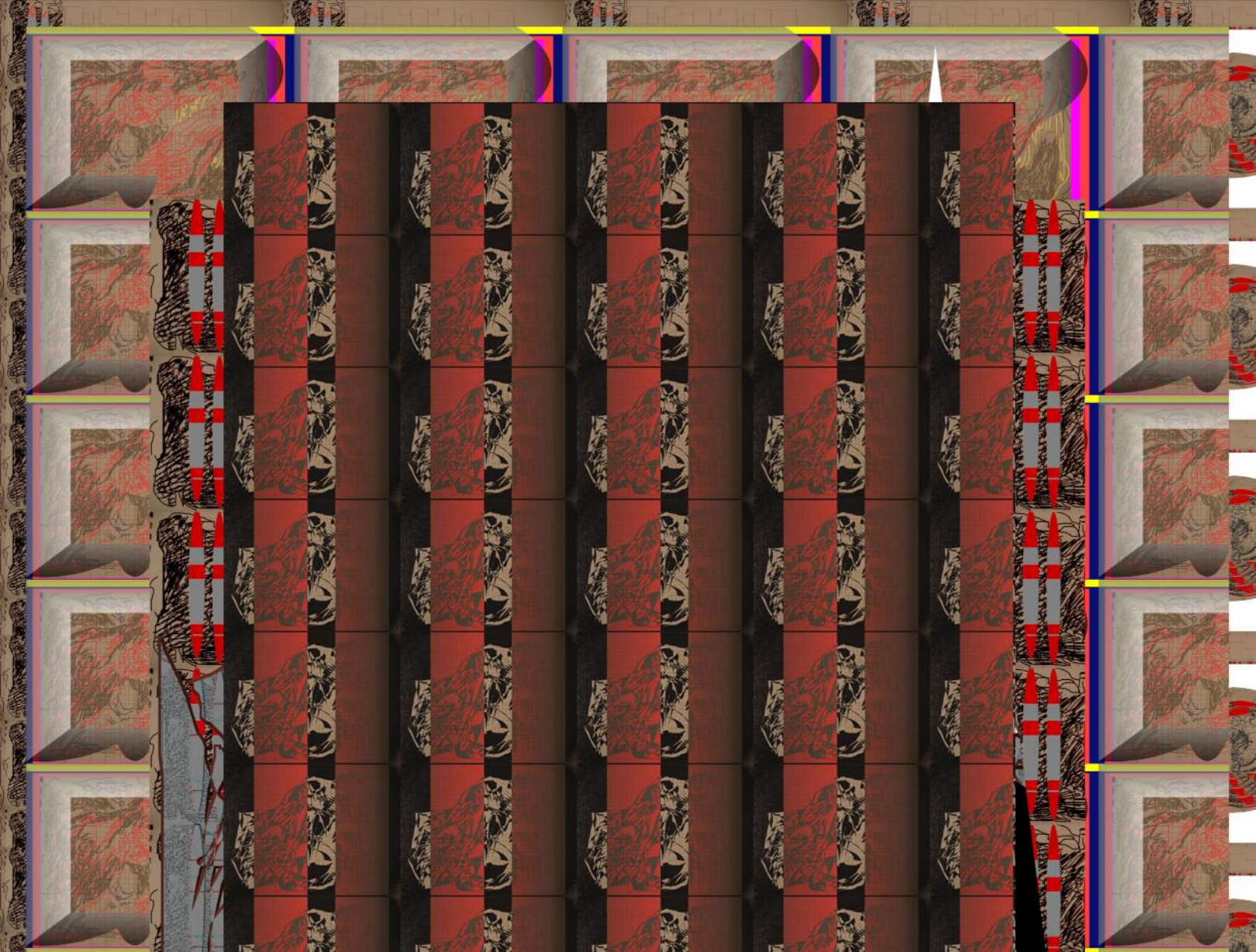


sense.









**Noema,** a state of calculated obscureness, has presence as a rhetorical device within the works here through the process in which a masking process has been exaggerated to include hundreds of states. The blocks of imager y one sees on the sides become as a composite the central image which in and of itself shows little trace of so much commotion. The sense of pathos that accrues to such a manifold finds expressive relief in what appears the simplification.

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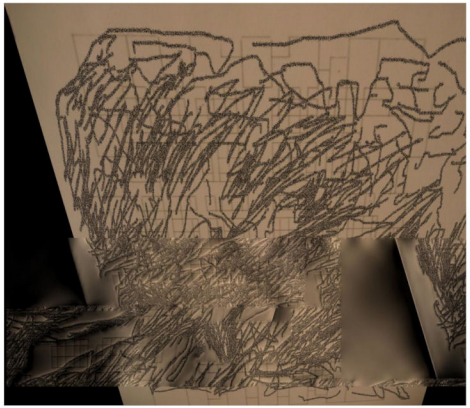
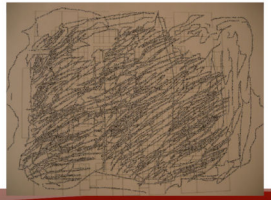
Object Righting
Nature of Natur
and Mass Em-
Proximics
Virtuality

e As the Poiesis of





Art Between Line
Wedded to the
Which Generate

**Opening:** In rhetoric the opening, as strong preamble is punned in my use of architectural joinery forms which are openings in which the forms symbolize drawing itself, its own joint structure.. The pathos form felt as though in hand in the ethos of structural links looks into the sense of rhythm that becomes the mediums translation of matter through a motion sensor of software that indicates haptic connection as its' own metamorphosis

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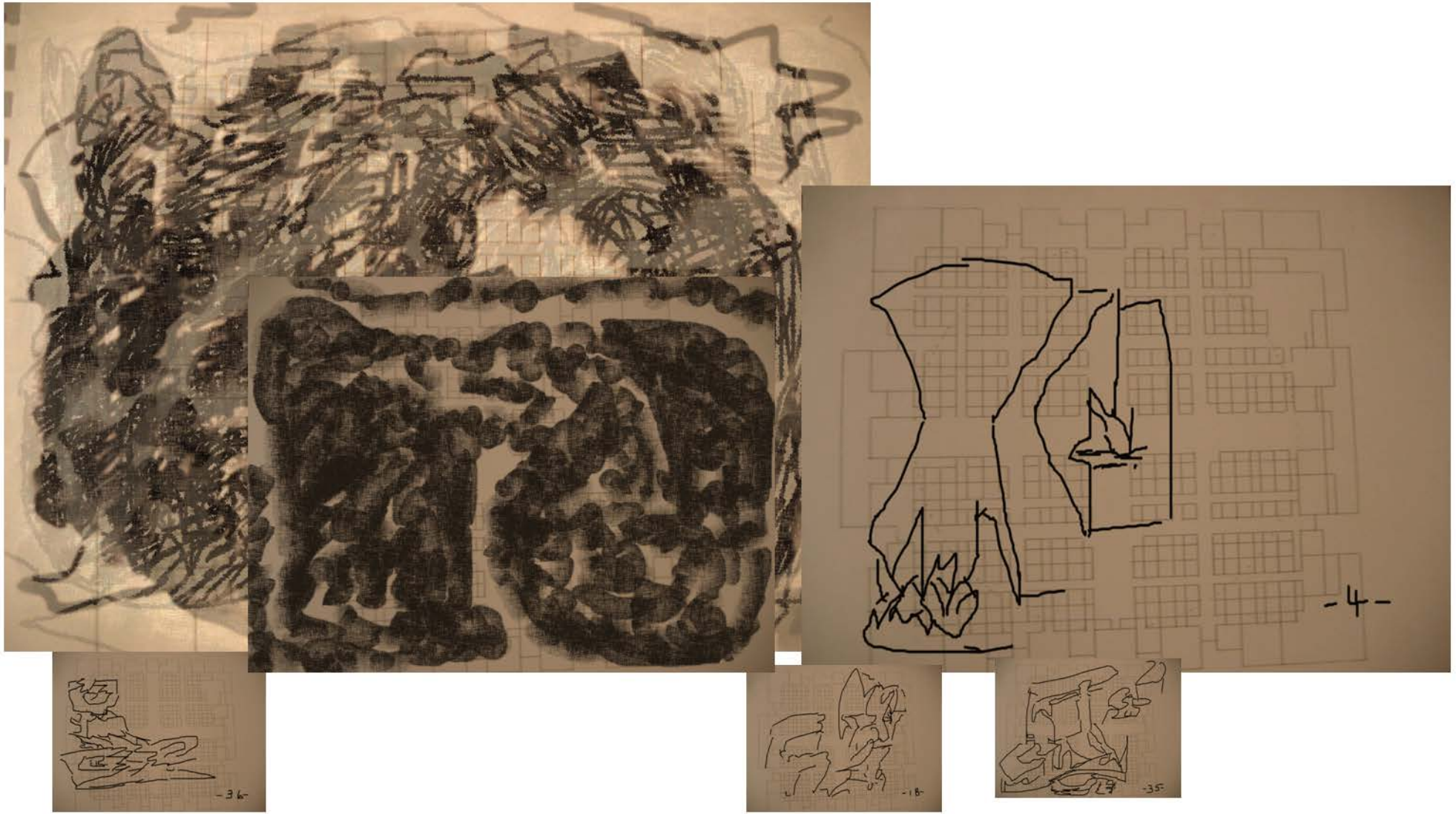
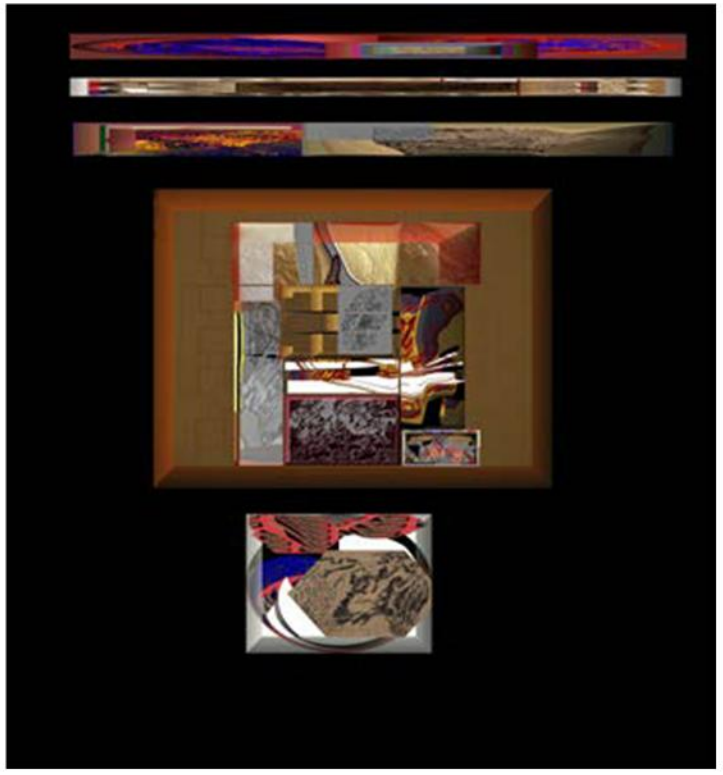


Parachesis : repetition of sound in successive words: In the drawing I have compressed drawing elements to linear forms, like the mouth narrowing to a single position to form sound. The context is that of a linking motion across these linear element that jumps across field to join the broadening loop of space.

The sense of expression is through relating physical compression of drawing through ones muscles to this cyber activity in which the validity of drawing itself as being motion is it's own ethos. The dialogue of different shapes that one may ascribe to the idea of rectangle is broadened by it's interior imagery as shared across different shapes of a rectangle format.



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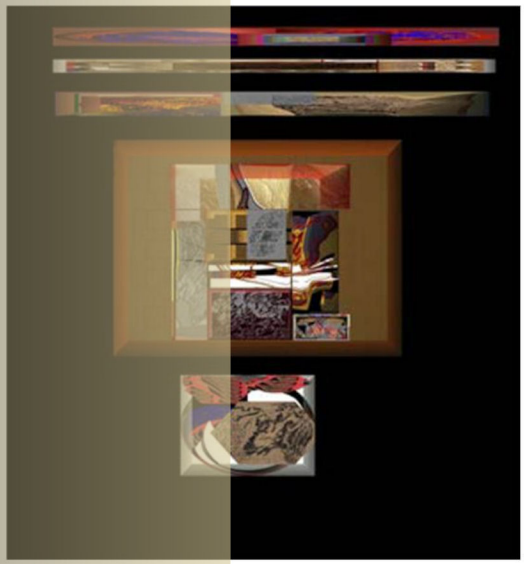

Scesis Onomaton, using words with a certain relative topography to relate idea through a kind of listing… is an idea rather loosely used in the idea- drawing below which involves a series of word suggestive of experience generating experience using a format derived from the Iching characterization of natural forces.
The ethos of the idea resides in the association with the idea of associative trope given a momentum.
The expressive content looks into the double take of visual verbal space.

…….. IChing Etchings:

Movement
Mind
Matter
Collective Mass
;line of approach
Plane of consciousness
Point of View
Elasticity of logic
Plasticity of language
Vectors of transference
Embedded context
Embodied form

Experience
Subconscious
Pre conscious
Trope
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Semiotic niche
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Consciousness
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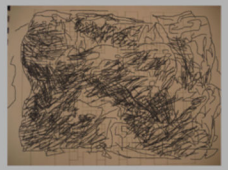
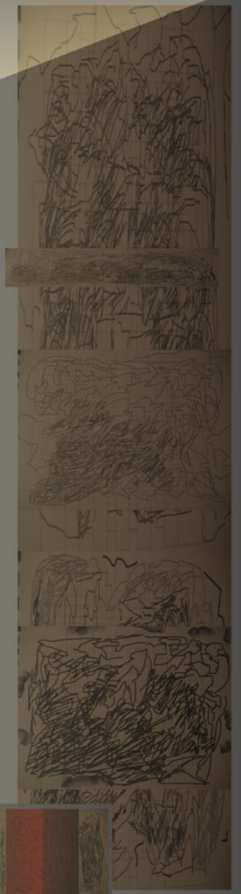
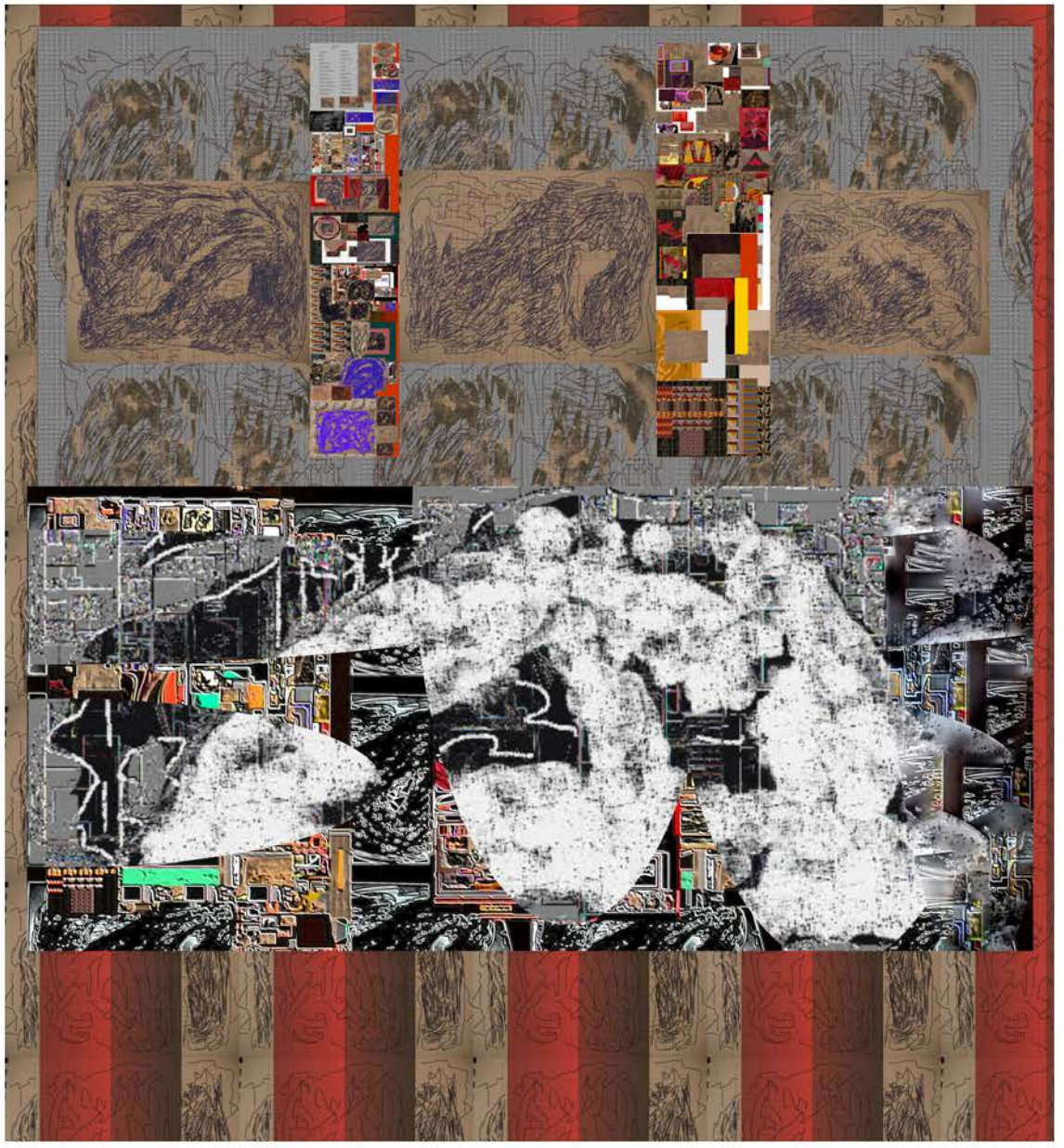




**Paronomasia**: play on words.. In the instance of this drawing this applies to the title “Motion Sensor Amain: this refers to the cyber drawing cyber ware as a kind of motion sensor of the hand: the term amain means  either of the hand or force-fully.



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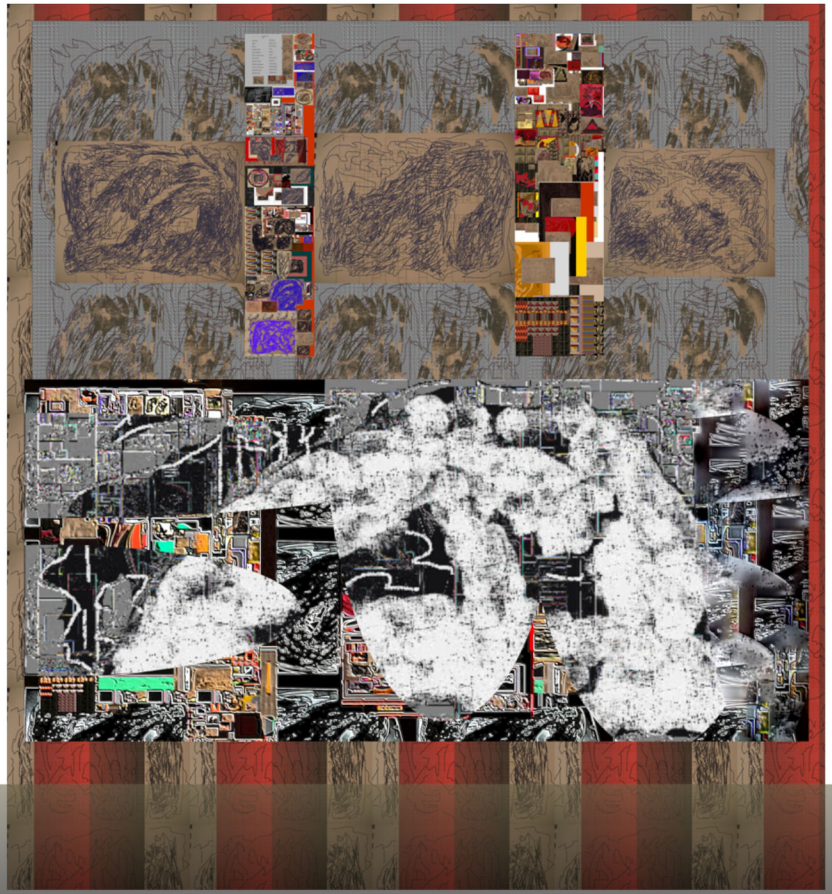
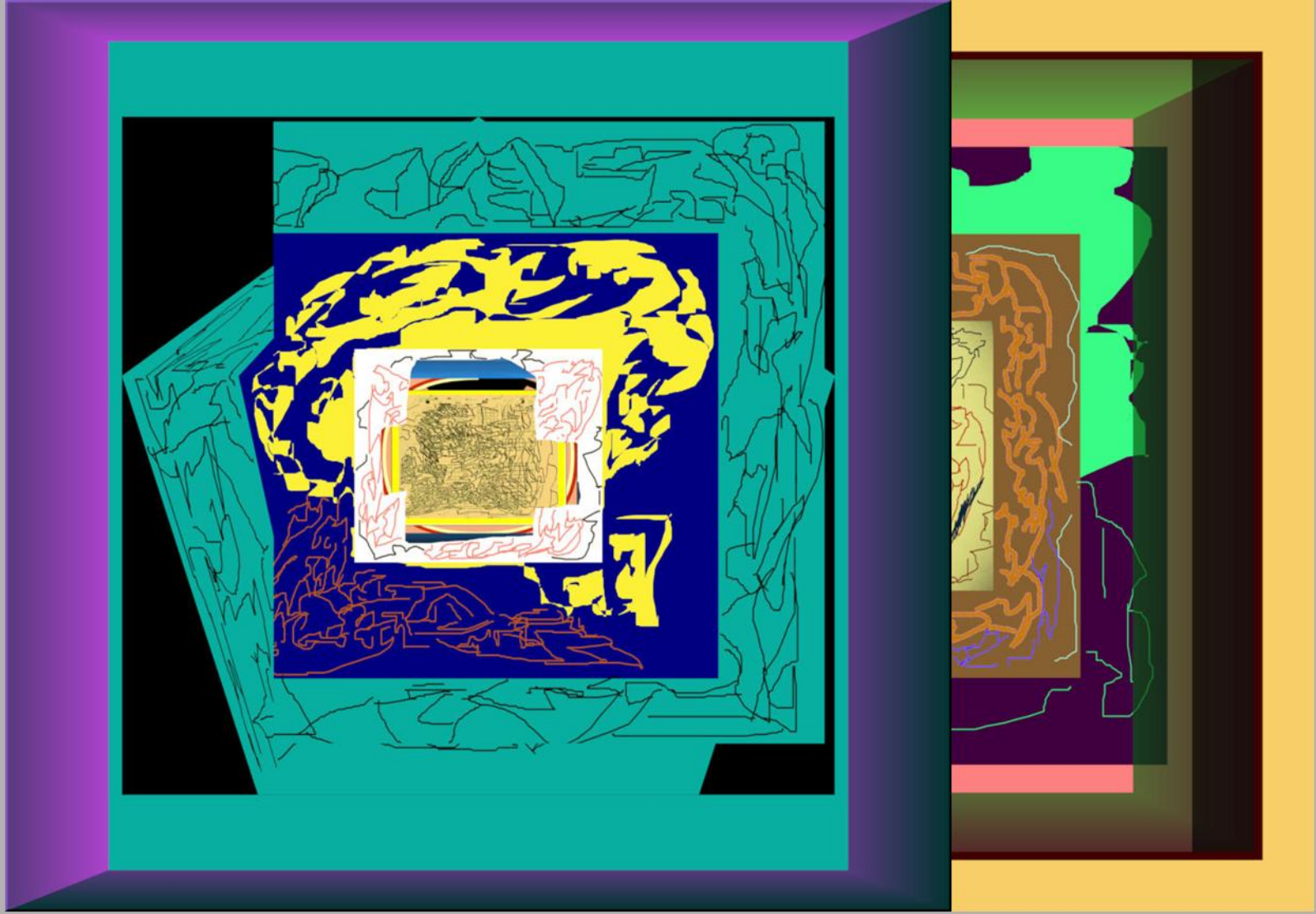




# aPORIA

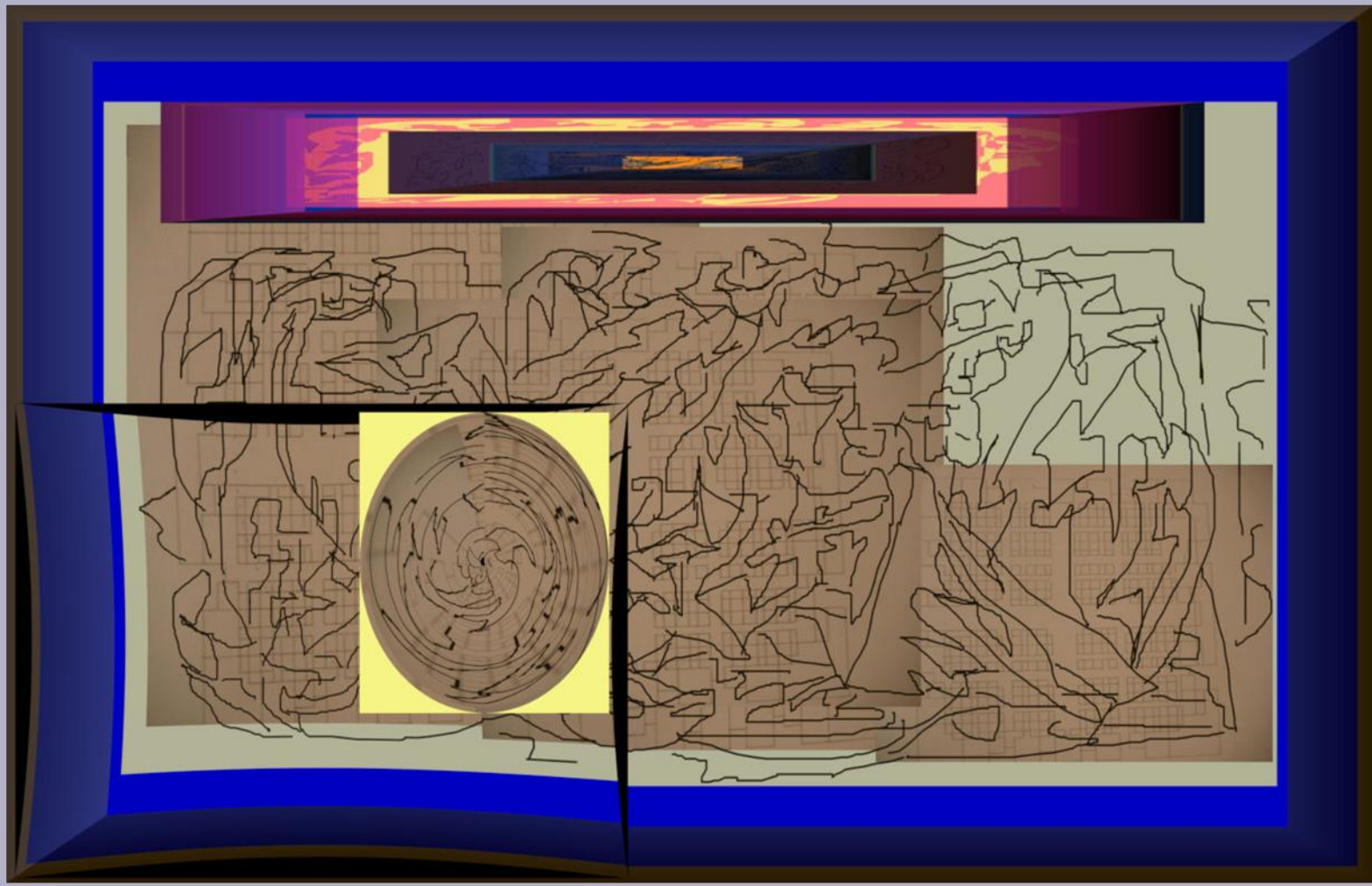
SCROLL

# UNDERWRITING

FRAGMENT

# TOPOS

## TOPOLOGY



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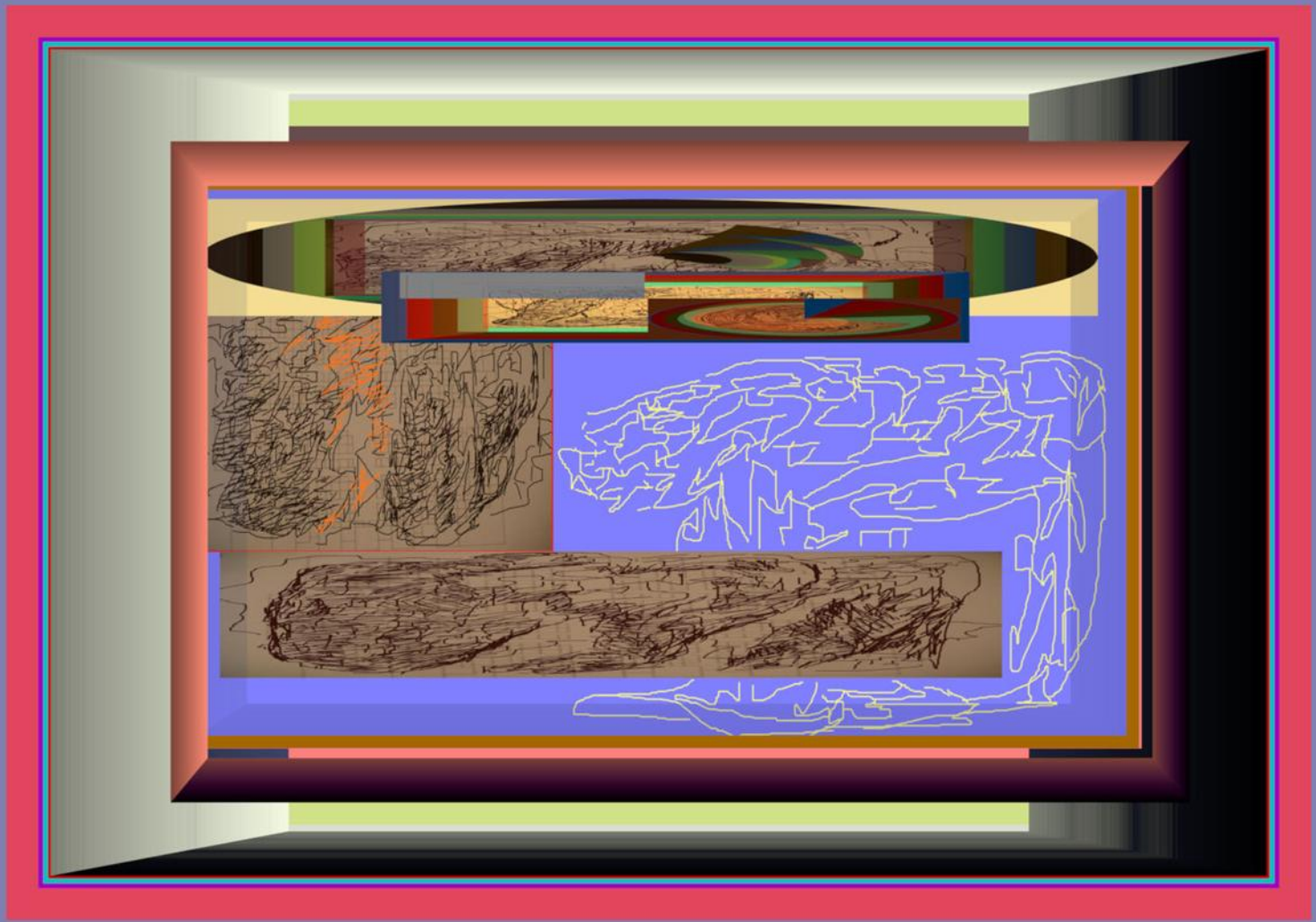
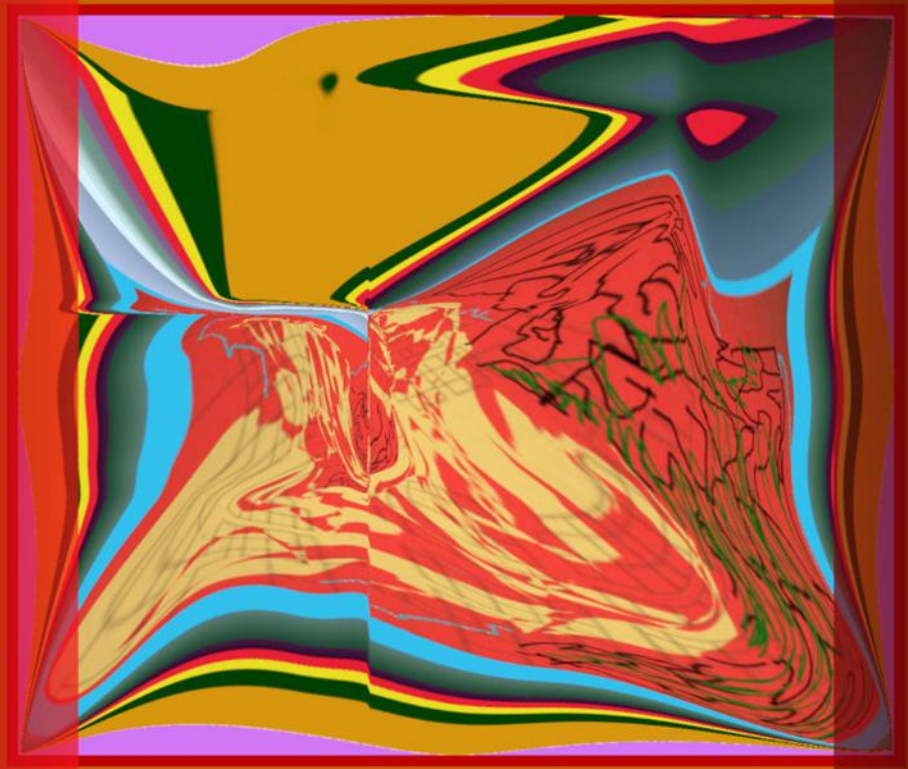
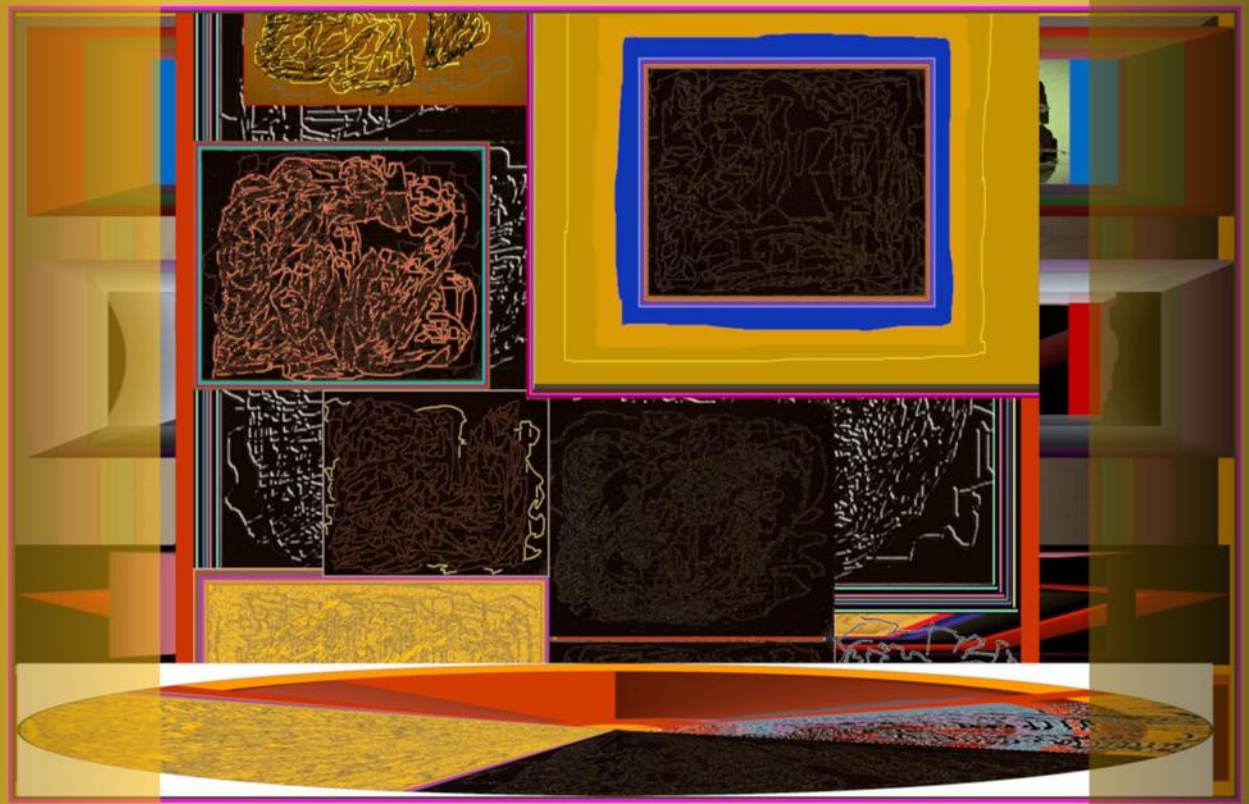


# TRACE

SCROLL



# KNOT



# SAND BOX

# COLORS - FLUX

Polyphonic : Multiple voices, The drawing pairs the Chinese ideogram for heart with a drawing that creates a version of circulation in an architectural voice of organic form. The shift of mood is an expressive element, the context is combining a kind of niche space with its own broader flow and the general sense of usage in drawing is that of poiesis, the structural inclination of poetic mood and mode. The drawing includes the Chinese word Xin which is for heart, and the rhetorical term syllepsis which means a punning definition such as the general idea of circulation is reaching for in this work.

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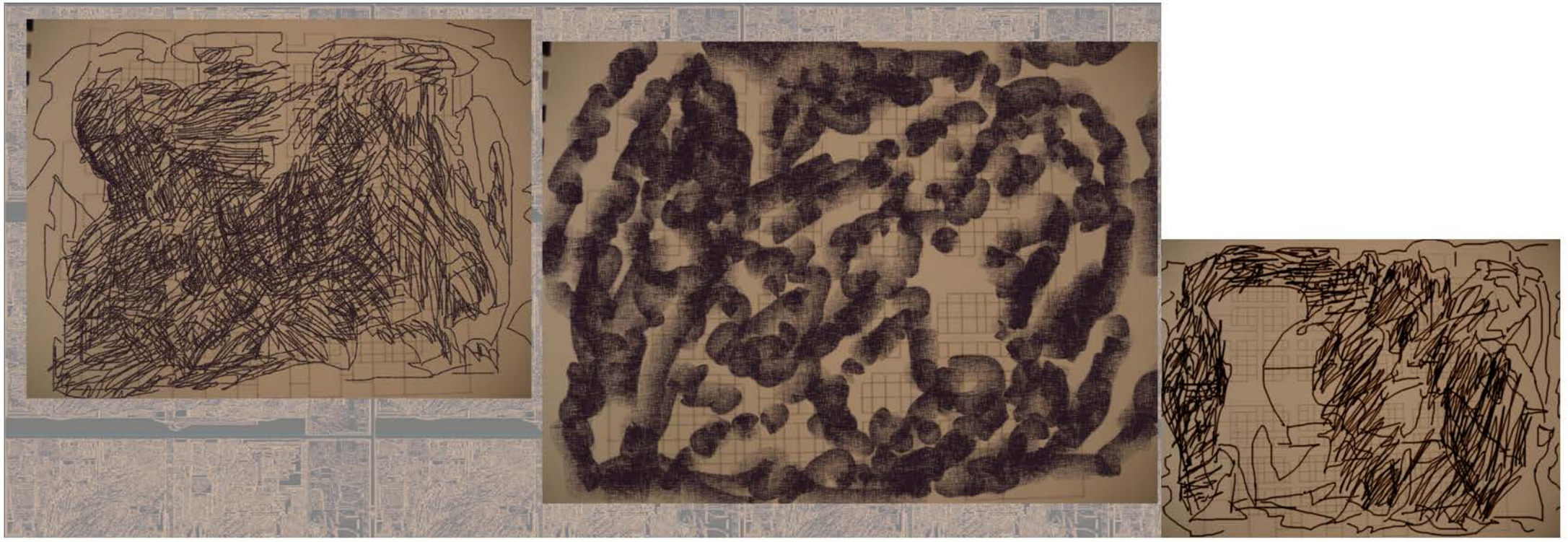
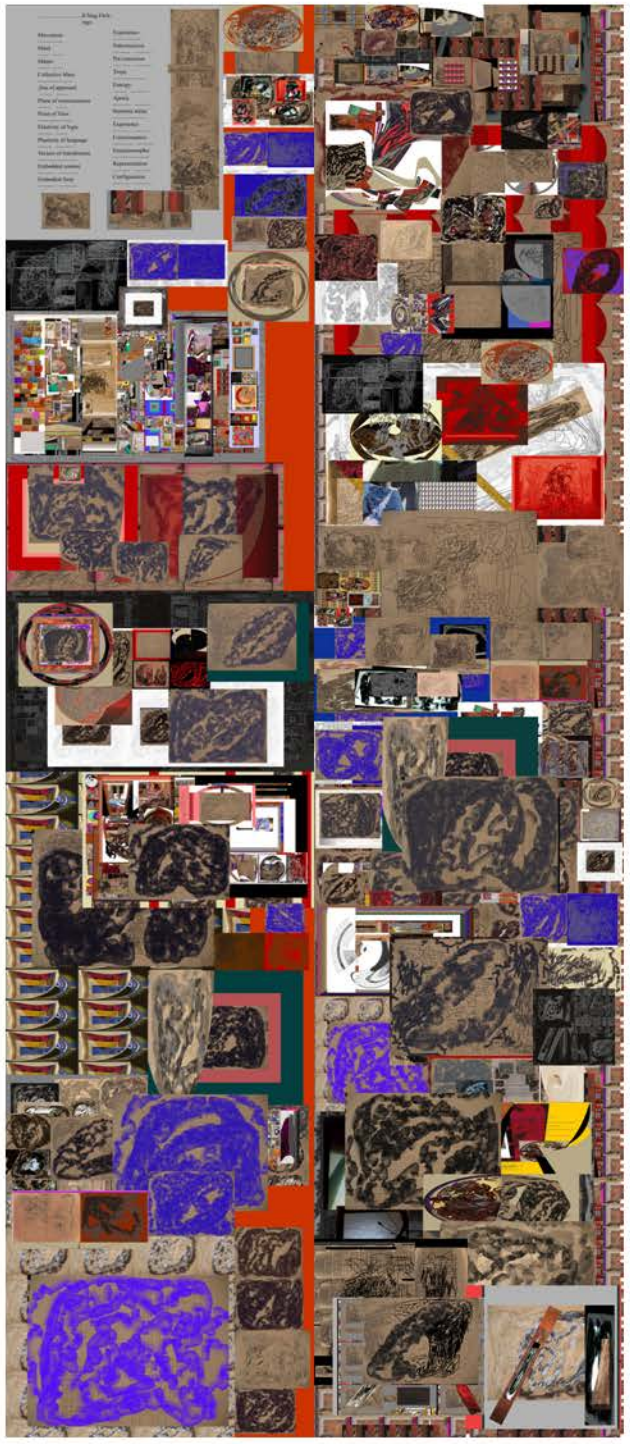
**Locution** in visual terms per the usage of rhythmic elements that parse drawing motion as it's forms of flourish and attack exist in these examples below as a locution that is motivated through the medium as a kind of movement sensor out of which the software derives certain traditional connotations to carving and modeling. This process of context is very difficult because computer and cultural norms are directed towards photography. The pathos of a very direct Mannerist approach is directed towards an expressive content of what might be called a naturalness of relating to materials. The ethos of the virtual realm for all its travails has considerable potential reexamine traditional drawing.



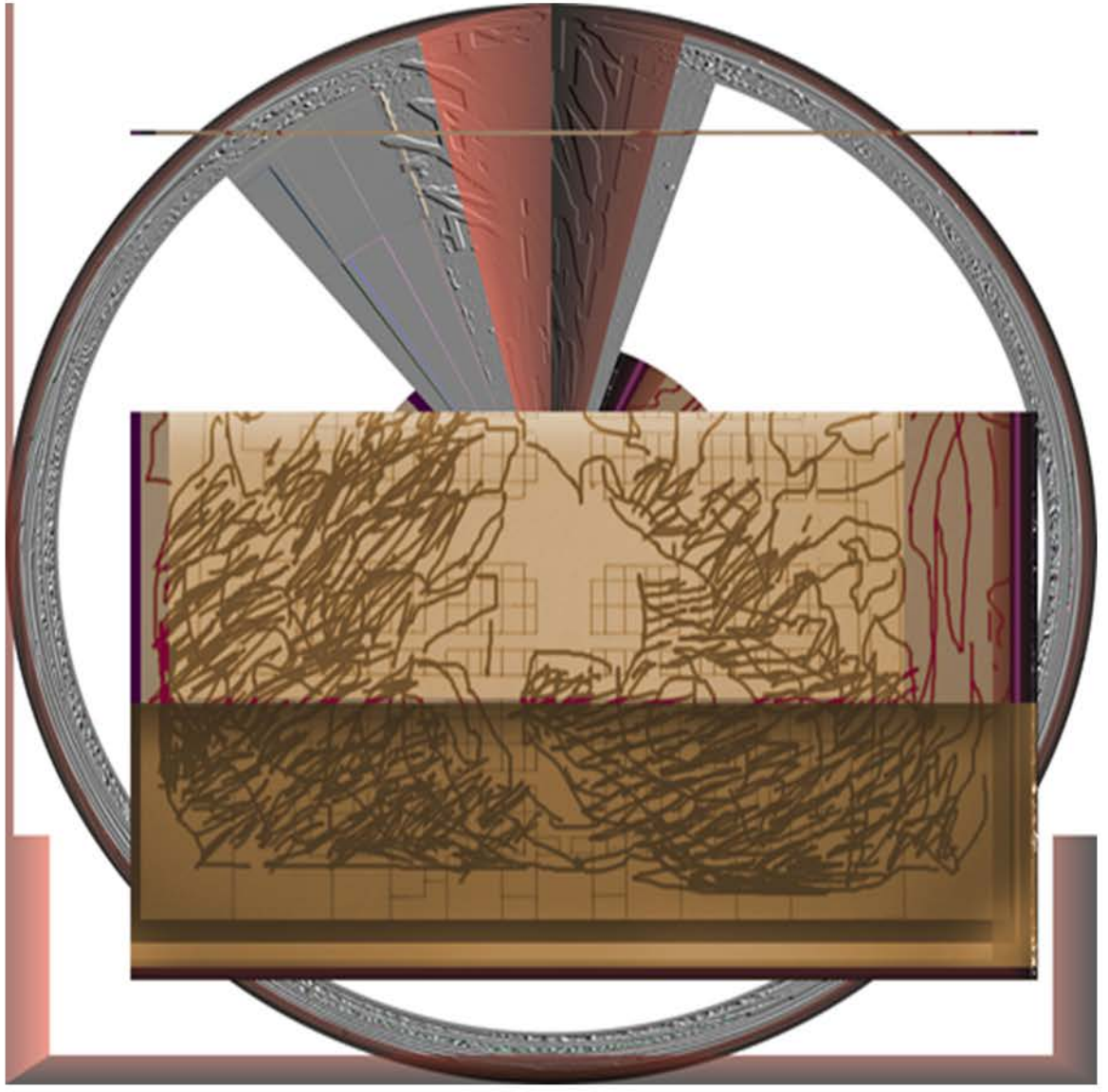


**Semantics :** as perception of reality are taken up through my interest in creating archives. I am grouping these works as labyrinthine structures which in PDF or HTML form are entered on a broadly immersive scale .

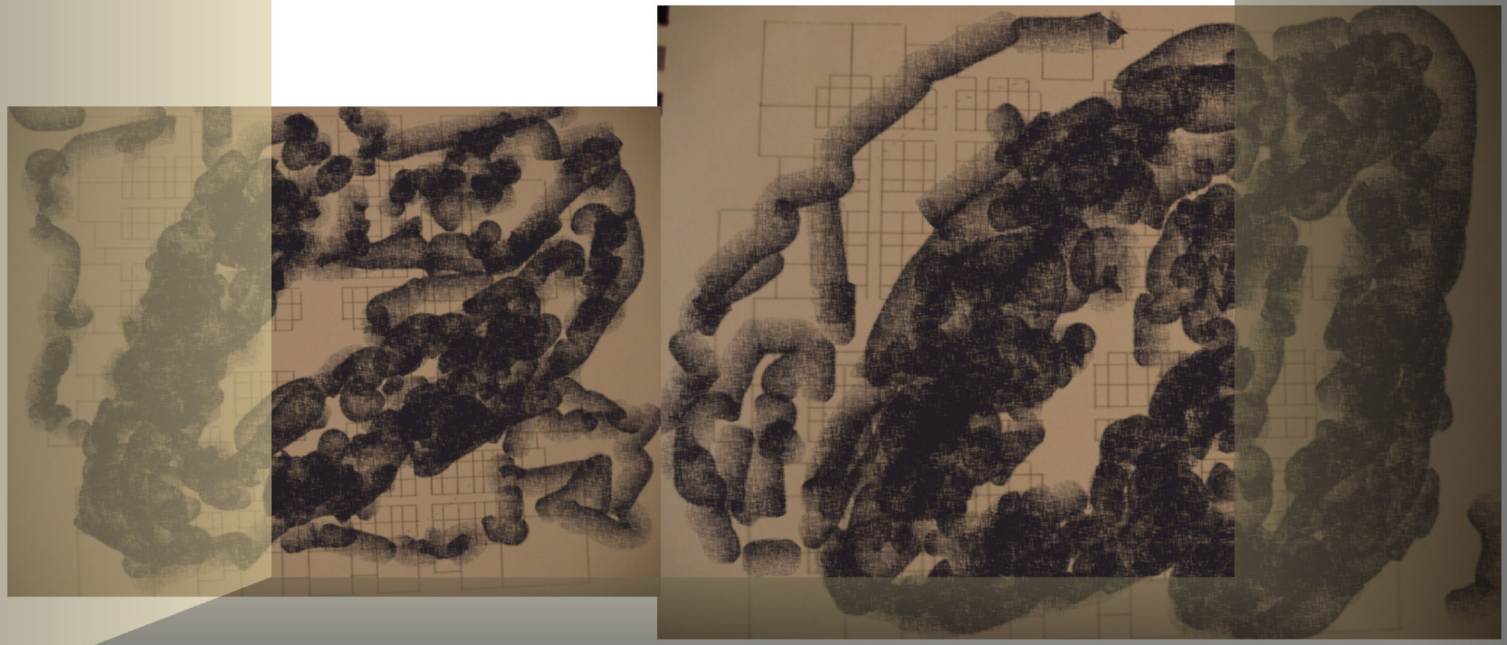
Consequently the expressive value has to do with their establishing a kind of nich of their own reality, while the ethos of presentation of self through a media identification is placed in a mediation that involves a certain privacy even as an archive. Pathos pertains to the insistence on drawing as expression which is dialectical to both the fleeting perception and the permanent archive.

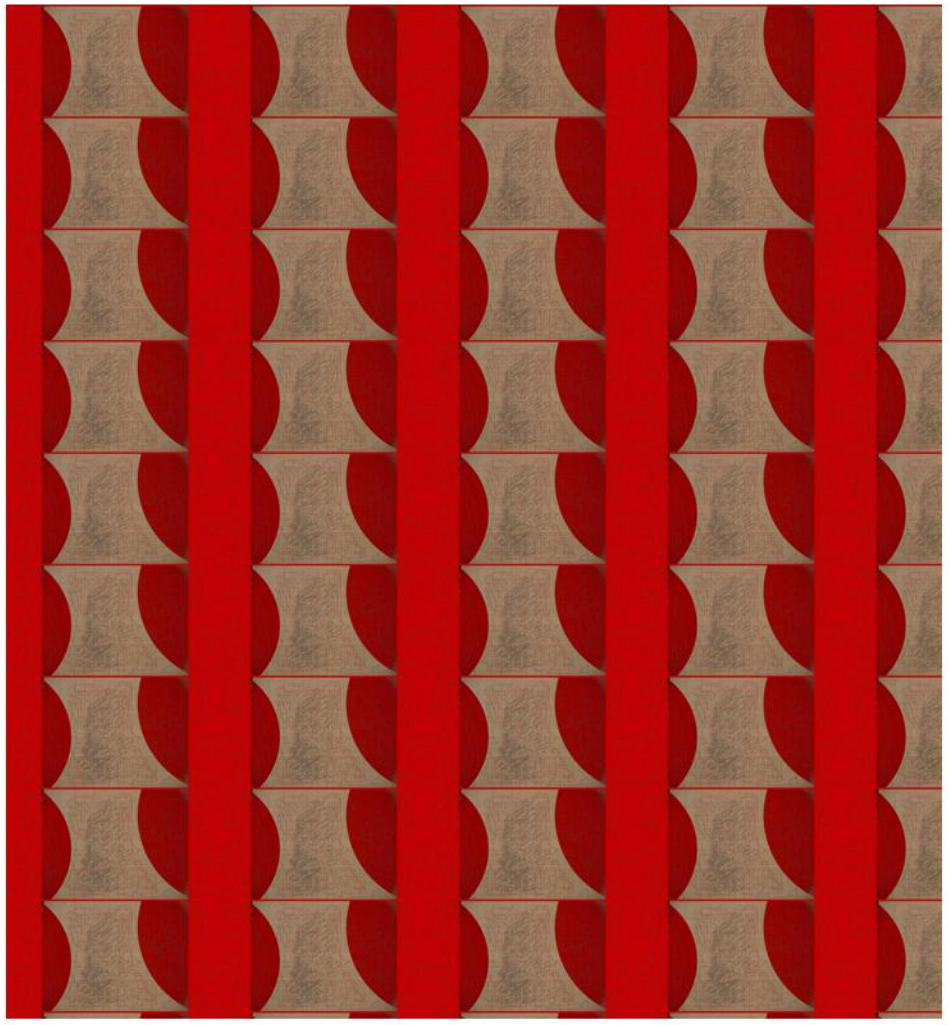
Aposiopesis : abrubptly breaking off a sentence, allowing audience to finish.. In the example her I have visualized this by leaving the written text at an interrupted x hight… the words are finished in the visualization of the drawing itself.
The Pathos of completion and the ethos of  a visual-verbal space find expressive content in an element of surprise and dislocation.

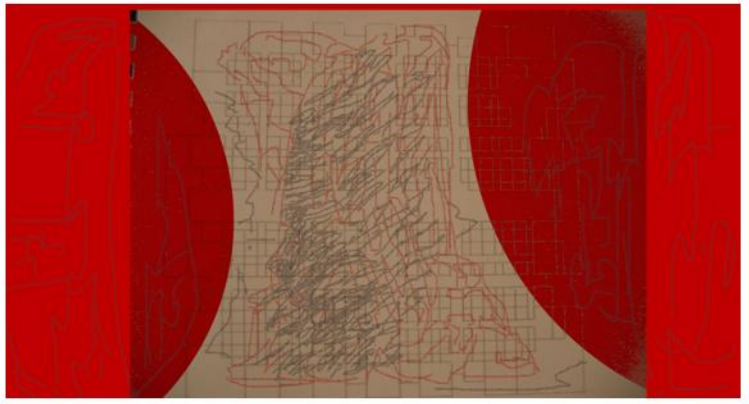
Figure– unusual arrangement derives from verbal to visual rhetoric in this case in the context of adapting the idea of a scrolling motion linked to seal printing but at a media metamorphosis in which a sense of momentum dominates the expression and the dialectic between modeling and carving as trace elements of traditional materials within cyber drawing



Sprezzura– disguising effort : In this drawing the brush like strokes have no physical sensation to guide as in a real brush, only a mental map of movement interlocking that to be coherent have to dodge a number of obstacles of mirror like reverses...and no tapering motion intrinsic to a fluid brush… at the same time the translation into movement patterns made me look closer at brush work that I understood and realize there were more dimensions, out that ethos of brush connection the transformative plane of experience gives a Yuan dynasty like connection of sponge like metamorphic form.



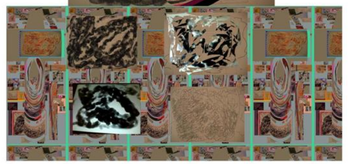




Synechdoche: in which detail represents whole, or whole represents detail arrives to my presentation via a dialectic between pattern block and pattern mediated by the computer scroll in which the line of attack or ethos is very dense with embeddings and overlappings

The expressive intent of drawing itself as drawing is enabled by this complexity in which the drawing process can discover new dimensions of transpose such as sees in the marks and shapes here as their motion covers the surface by seemingly riving from behind it .

Syllepsis



Information architecture, Boolian sets closure intersection and opposition borrow a cubist rhetoric, visual rhetoric as key to movement in mind and matter.
The idea of indices via photo- record is an irruption into the continuity and flux of movement through a displacement of status to state.
At this point the presocratics traditionally become a reference towards discourse
Philosophy as pointing and visual rhetoric as parallelisms siting the the embedding of point of view within the manifold of embodied form are the antinomy and enantiomorphic mirror of representation and configuration.
The torus as emblematic of self mapping points towards a double hermeneutic and is a parallel of natraglechkeit or temporal development of discourse as creative time.
Morphology, topology and topography trace intuition subject and object within ethos pathos and dialectic.
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Diagetic and mimetic motions meet a transpose.

Information architecture, Boolian sets closure intersection and opposition borrow a cubist rhetoric, visual rhetoric as key to movement in mind and matter.
The idea of indices via photo- record is an irruption into the continuity and flux of movement through a displacement of
At this point the presocratics traditionally become a reference towards discourse
Philosophy as pointing and visual rhetoric as parallelisms siting the the embedding of point of view within the manifold of embodied form are the antinomy and enantiomorphic mirror of representation and configuration.
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# Drawing Visual Verbal Space 4

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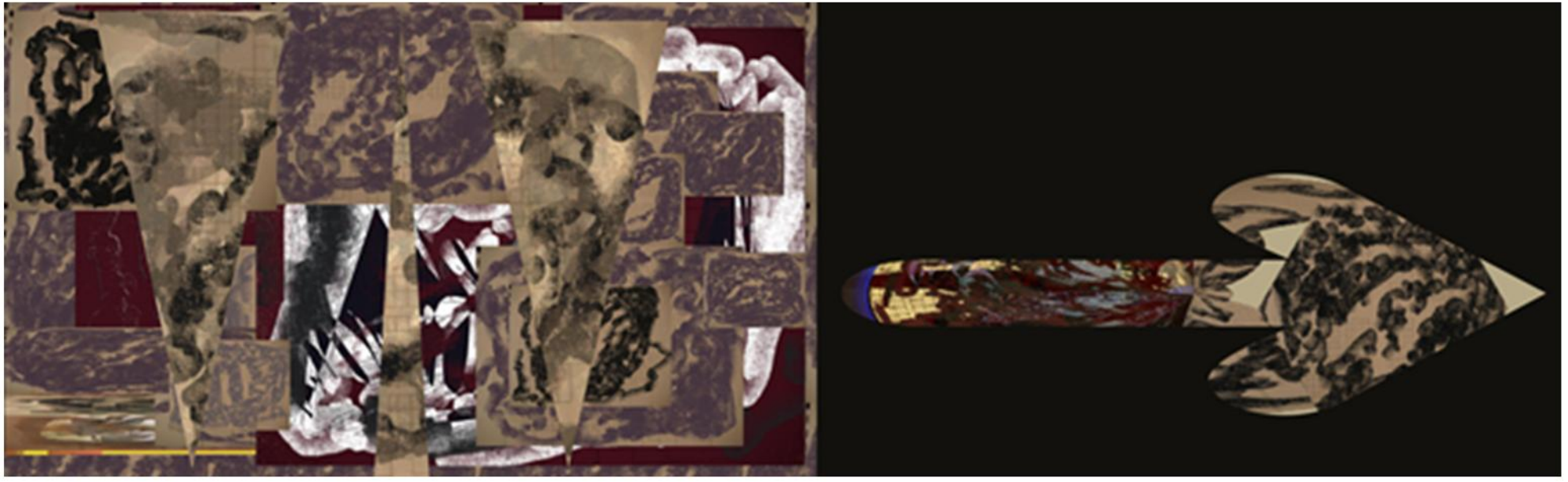
Topothesia: Description of an Imaginary Place. These drawings are improvised structures relating to archaic carpentry forms that exist in a virtual world of cyber drawing. They are there fore in a sense imaginary structures, yet they inhabit their own computer space. The contradictory conclusion of the same set of information is in rhetoric termed an antinomy. The drawing carries the information of ancient structures built in pits, and I have borrowed a topography adapted from Boticelli's series on Limbo to create this topos of reference, and the pathos of a carving sense of form is dialectical to drawing through photo software.



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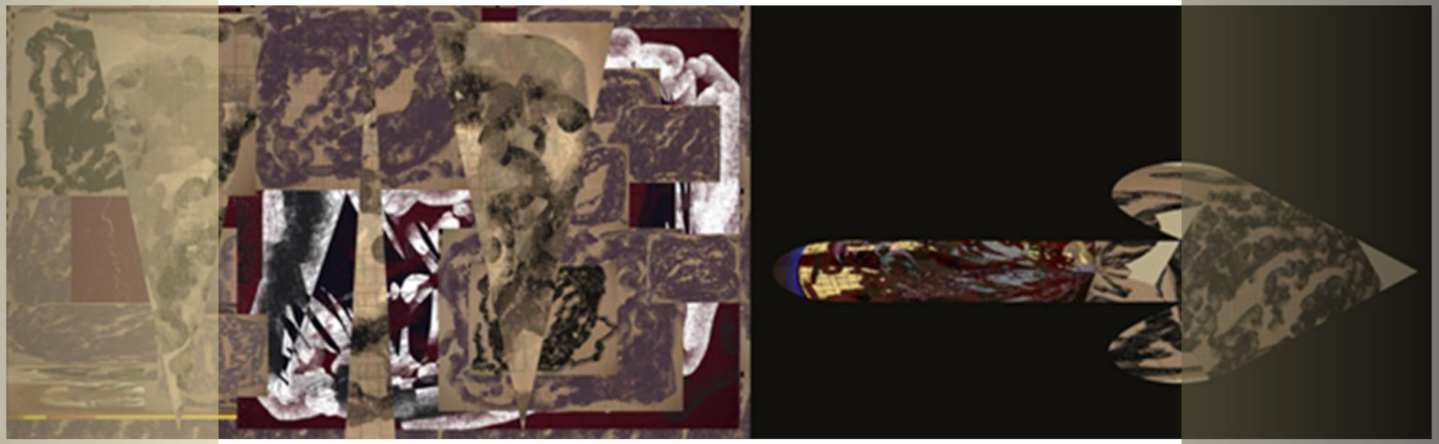
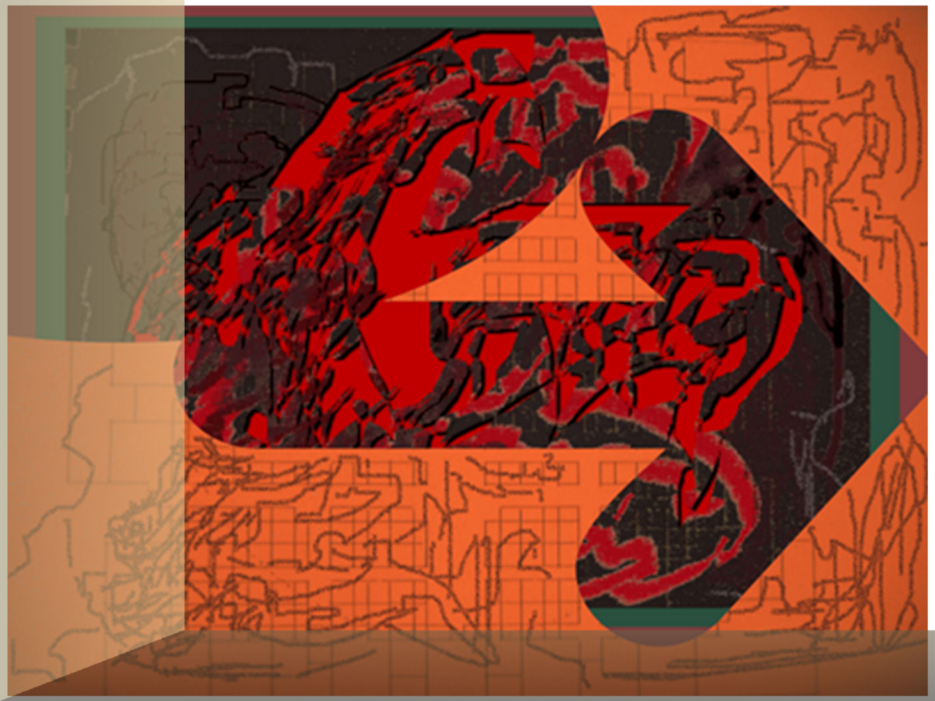


Verba: the sense of movement in the argument… I am referencing through the drawing what are called in logic "morphological arrows," information retained through changing contexts. The Ethos of the example here is rooted in relating print like denominations of the drawing in the dialogue in which they traditionally have reflected on each other… the pathos being the impulse to find in drawing a constant branching out of its own dimension.



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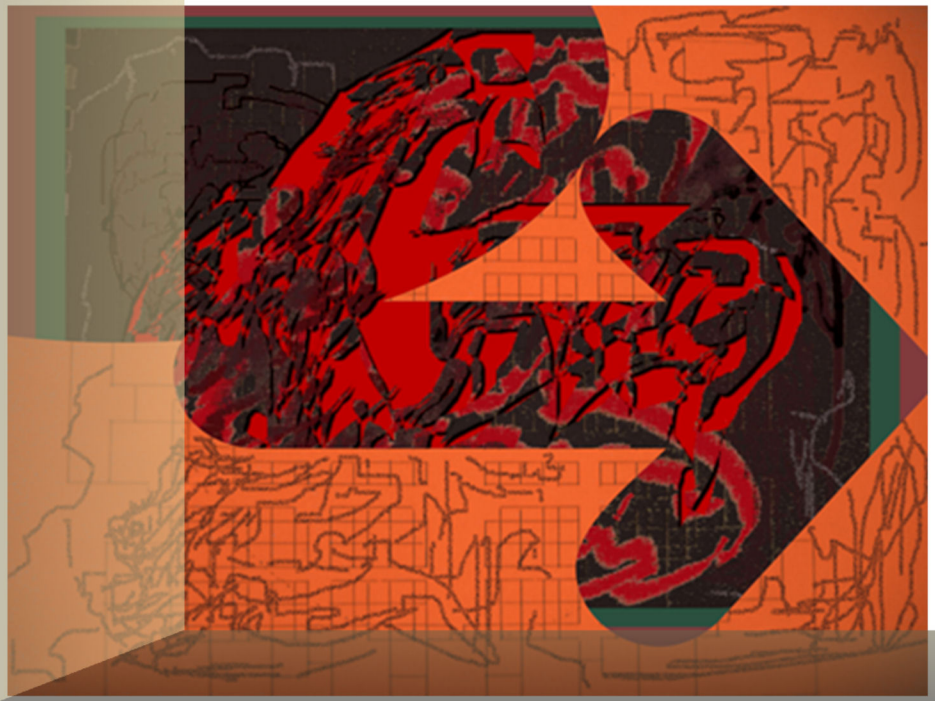


Why pursue Rhetoric? Given that drawing has to do with movement in mind and world, I suggest that it can be seen that this reflectivity of "pathos, ethos, and dialectic" are connectives towards issues of identity, usage and being. These means place subjective discourse to objective dialectic and thus enable elasticity of logic to meet integrative, global approaches to art enquiry (as drawing) through attendent morphologies of configuration. Configuration is the root development into visualization. In my own cyber drawing this juncture is one of multivalued trace elements ("rules of art – for example Mannerist drawing") as a complex associative character; in which I relate the personalized and imperative quality of "discourse" as underlying the more rules driven term " dialectic." (Degas is the obvious early exemplar in his own way of combining wit , photo references, and drawing through use of unusual configurations to bring the rules of art as he envisioned them to a state of transport or metamorphosis- "art is not what you see but what you make others see"( Cite) His use of the human figure is as he suggests, to envision, and to see is to "model" a kind of speech to the degree that therefore to envision is in a sense to say. Rhetoric pursues gradients of the senses of speech.

After all: what is a figure? It may be a geometric form, a logical schematic, a human, animal or other physical body animate or inanimate, possibly the composition may be fluid or ethereal, fire,stars , water and night… All such compositions come to morph communications as Figures of speech: and visual rhetoric draws on metamorphosis through the trace elements of traditional drawing modes, moods, materials and strong interpreters as situating inquiry within emergent form. . Abelard indicated in Sic or Non, that language requires multiple levels of approach, and again, Smithson observes similarly that "all Language is a collection of sites. (Cite Smithson and Abbelard) Therefore rhetoric has come to gather up the threads of fate in the sense of interdisciplinary approaches per generating the dimensions of thought experience through the derived fields of heuristics, hermeneutics, semantics, semiotics, psychology, phenomenology (through sign and symptom), Deconstruction, epistemology, cryptology, all of which in their own ways and collectively enable a status of information architecture agendas, as their "spin". Language is, as Rhetoric reveals: the poetics embedded in poiesis and its mirror : poiesis enfolded in poetics . Since these indications follow diverse states of the world in motion… I accordingly term all such to be psychological colloid of my drawing which may accomplish metamorphosis as being meta levels of morphology: while also experience generating experience canonically . My own style uses carpentry forms, in which mortise and tenon are forms symbolizing drawing itself; accordingly I improvise an abstract language of form, as my own information architecture by which topological gradients are a visual rhetoric.

The idea that metamorphosis is part of the mind in movement rather than just the objects contemplated is the key element of my interest in rhetoric. How does rhetoric situate metamorphosis? In the following visual examples I will approach the question by relating the case by case strategy of translating a traditional verbal rhetorical device into visual space, answering the question through my medium as a transformative plane of experience which these structures I create allow me to describe.

I derive the idea of gradients by considering "apperception" of Kant via the statement Heidegger attributes: "the conditions of the of experience are simultaneously the conditions of the objects of experience " which can be qualified to a principle of creating subject matter out of dimension. Rhetoric is the art of finding and creating dimension as a reality principle of morphology, topology, topography . Therefore affectively a pure visuality of this color and that line could be proposed but the gradients of experience: red, redder and reddest, crooked, snaggled embedded ,lyrical ,right angles, parallel, angled ,chiseled, sloped… are all finer points requiring effective and cognitive verbal assimilation.

To summarize :As I see it "dialectic" ( per definition of Rhetoric as "dialectic, ethos, pathos") is a word which is implicative of a rules driven topos, in fact reflcecting through the term "ethos" is referring to credibility and the guarantor and gesture towards qualitative parameters fulfilled by that expression around which rhetoric arranges the term "figure" : meaning unusual arrangement on one level . On another level it is more in league with "configuration", i.e. Finding dimension, given that dimension also conceals dimension while it builds. Therefore the word "dialectic" has a shadow, namely the word "discourse", which is expression through an imperative sense of personal interest motivating shared subjectivity. Rhetoric in particular is implicative of the objective mode and subjective mood of dialectic and discourse as simulacra. Drawing embeds Rhetoric by creating levels of understanding necessary for creativity as a continuity and an abstract temporality of relating forms.

In the following drawings I will address building a visual rhetoric in relation to the terms:Chiasmus, anacolouthon,figure,horismus, locution, metonym, noema, opening, paradiegma,paranomasia, alloisis, amplification,apakoinu construction, aposiopesis, delivery, ellipse, syllepsis,enallage, parachesis, polyphonic, semantics, topothesia and verba as follows…and all of these are placed within my own "semiotic niche"- a term I borrow from biology which means how creatures use their environment as resources and therefore has a kind of potential to replace Marxism with a different sense of resource . My art finds a third reincarnation of the term to mean how the virtual finds trace elements of previous usage taken to a transformative plane in the particular art of drawing.

-Chiasmus-

In Rhetoric chiasmus refers to an a-b-b-a structure such as "uncomprehending they hear like the deaf, the word is their witness absent while present" Heraclitus (cite). Lacan used the mode in his "mathemes" ( a neologism) by which he reorganized, (as Williams cites) Sausseur's indication of the subconscious signified . Lacan therefore , as an alternative proposed the subconscious as being the active agent, thus in a kind of verbal version of mathematical crossmutliplying:
subconscious/signified : Signified/subconscious was his "matheme"

Both Badiou and Wong have commented on Lucan's connections to the Heraclitus via his interest in discourse, Wong observing towards a discovery of chance as a principle, and Badiou towards non-relation in the sense of the need for a" chain of signifiers" a s Williams quotes Lacan. (Cites)The chain of signifiers thus, as Williams puts it is of metonym per a role of substitution as opposed to o the over-determination of metaphor… I term this process " multivalued trace elements".

In the drawing I have used the diagonal in its role as symbol for space, but the spatial diagonal is alternating the case of block become labyrinth to a labyrinth as block, the first a status of enfolding, the second a kind of entropy .This last then being the road out of the labyrinth as disorder collapses into order rather than order into disorder. The rhetoric shapes means towards the drawing "attack' as it relates the ethos of a spatial poetic between labyrinth and drawing .All this generates a metamorphic response to the spatial diagonal and relates to the computer sleeve through transformative arrivals of morphic form to the plane surface. The form has a quality of mapping itself (torus) in alternative modes around the spatial diagonals. A torus as bullnose form belong to the history of the scroll, ( to become Papal bull for example, and later "bulletin"). In this drawing the sense of travelling through the cyber scroll is interrupted by the alternative pageant of pagination as it were ; i.e. similar to the way a group of drawing of different sizes if rolled into a scroll will spontaneously shuffle because the different sizes lap and overlap thereby doing the equivalent of "cutting the deck" when one "shuffles the cards". The technique used of compressing information by altering the size of a drawing, compressing from broad rectangle to a thin one of the same "information architecture" does in fact "scroll" the object as well as shuffle in a meta level of virtual drawing.

-2- Apokoinu Construction : the term means sentence structure in an antique mold which drops connectives, similar in logic perhaps to the Chinese writing which also dispenses with connectives… for example in Chinese a pictogram of house and one of sheep must be combined logically, house with sheep, house of sheep, sheep house , according to context. Apakoinu construction might state it was the sheep came through the door i.e. omitting the the connective "which". In the following drawing I abruptly displace a serial sculptural looping in a rectilinear context into a kind of ovoid landscape space, the form itself justifies either viewing… is the simulacra of the cyber circuit and screen projection, as though to say " it was the loop made the frame" The shift in perspective is deliberately abrupt and unexplained giving explanation over to the core unit of drawing ie the improvised loops of architectural joinery cognates.

-3- ellipse… meaning per Rhetoric :suppressing verbal structures as in a note taking mode…or the famous 3 dot style…

In the drawing below I have created a framing device as a rhetorical device in which framing that pertains to period photography within the computer software is related to drawing photographed out of hand in an external environment. It has a tunnel like quality and this has been computer modified so there is dual sense of being "in camera" , i.e. the domain of the camera and the more generalized sense of the interiority of a structure.

The information suppressed in the open framing is co-defined by the other site. The pathos of the drawing hand interrupting the camera, and also drawing through its software achieves form within varying modes of period photography morphed into drawing. Drawing invigorates subjective discourse in relation to objective modes contemplated through the dialectic of objective programs of presentation between architectures and camera. Subjective discourse looks towards topologies as gaining ground, objective dialectic yields ground progressively to context.

-4- Opening: according to Rhetoric the opening is the strong beginning of a presentation. In the case of the work below the idea is to pun the idea of an opening as it pertains to the joinery forms as I adapt them to then make the subject matter of my drawing reflexive: i.e to represent the act of drawing itself.

The interest the drawing represents in the physicality of an opening that calls upon the fluidity of drawing as motion. In the context of cyber drawing as a kind of mapping of movement this structure of experience is conditioned according to a motion sensor software through which multivalued trace elements of the material world are a haptic dimension of the drawing's meta-morphology.

-5- Noema, meaning being deliberately obscure : one finds traces of this word in the Noumenon of Kant ( "things in themselves") and it's antinomy: phenomenology ,i.e. sense evidence of the world, - signs and symptoms as it were. The drawing below considers how the parable of Kant as previously cited "The conditions of experience are simultaneously the conditions of experience" fares when the experience is a manifold ;both complex and embedded . The Kantian conditions are transparent, while the manifold are opaque. I have built a deliberate obscurity into the drawing work below in which a large archive is constructed upon the canonical drawing series, and then this large number of drawings, at least 509 all told are used as masks and create together a single (deceptive) image. The sense of pathos that adheres to such a manifold receives expressive relief through what appears to be a simplification at the level of a provided example.

-6- Figure: In Rhetoric the term "figure" meaning unusual presentation brings forward the creative projection of the topology for viewing the topography of created event from the event marker of a morphology- a development. The sense of leverage towards the perception that pertains to generating experience is then vision as visuality, in that to see is to say.

-7- Metonymy: Is in Rhetoric a highly substitutive mode in which one characterization or representation is modified to another dialectical level on the basis of not allegory but attribute. Thus while metaphor seizes on a moment of perception and localizes its own terms beyond the likeness of allegory to a heightened mimetic; metonym chooses the dimension of the subject, its own qualities of self-relation: the Tao for example makes the path of a person their representation. I personally like to think of metonym as absorbing the variety of rhetorical devices which relate part to whole...

In the drawing work below I am relating the conditions out of which printing and drawing map each other by drawing out each other's own attributes. In the virtual realm the ethereal nature of the medium and its concrete imagery are a simulacra formed on fields of activity which rather than acting as masks and overlays per the traditional modes are instead enabled by a streaming or holding open of a field into which many modes and modifications can substitute immediately and in which time can be erased, all can simply be returned to a prior state which the drawing streaming mode is held in contingency until a solution devolves effort to image.

-8- Horismus: Definition by opposites- very familiar in art as "flip-flop" i.e. the relation of figure to ground as co-defining. In my drawing here provided I have put a spin on the idea by relating the high definition mode that absorbs multiple masks while projecting form. The serial effort then is embedded into its own series, and these images  while individually formed to a joint like structuring become a panorama which  adjuncture each other and compress their proxemics into visuality . Accordinly  a joint is a very good example of that which is by that which it is not has here a more organic cohesiveness through a matrix than only surface to surface.... the opposite idea of a joint would seem to be enfolding or embedding but in this case the ideas co-exist.

-9- Paradeigma : paradigmatic- the eventuality that accrues to a model… In my drawing as given the salient of the approach is to take a series of terms indicating a morphology in verbal- visual space which can be broadly directed towards the porosity of the Iching format that has a similar relation of topology in of topography. The Paradigm for my work is always Fra Angelico's frescoes at San Marco for the Monk's cells: monastery sworn to vows of silence- therefore the fresco's truly functioned as a rhetoric of verbal visual space in their narrative: but more profoundly the works cannot be photographed because they exist in the inverse three dimensions and their schemae of a red stripe running around the room at variable levels , with simple false windows painted in the same red line schematic all of which also are reflected as running through the imagery of the frescoes which are placed variably- are beyond reproducing…

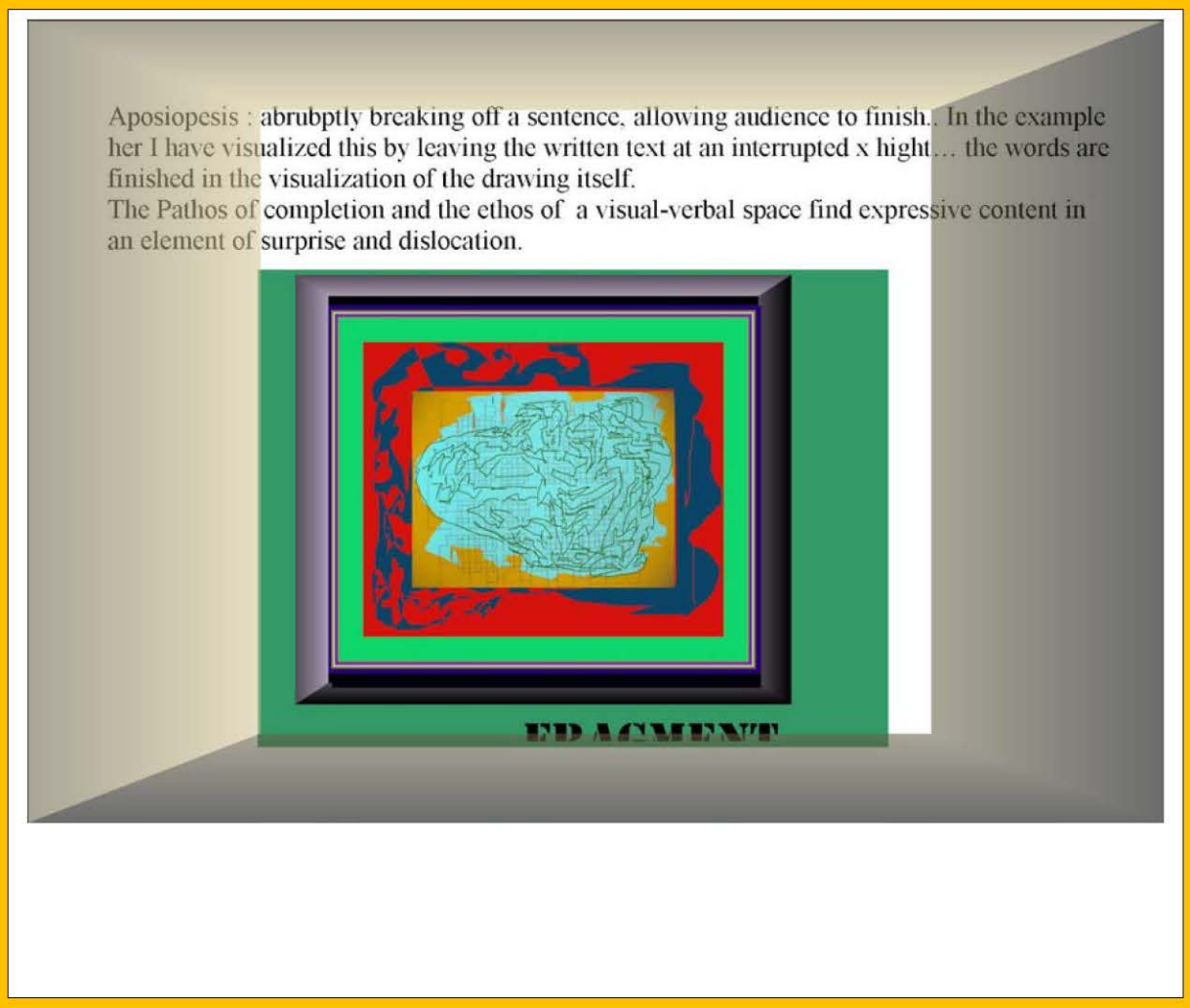
The particular drawing here takes the tact of using the Iching format of relating which can be broadly directed towards  a similar relation of topology in of topography relating verbal to visual space, the trigrams having an architectural interiority that carries a narrative from a meta source.

For me the meta narrative of writing about my art prompts its own response, a line of writing runs through my architectural tableau.

-10- Paranomasia : word play at the level of wit…is as good a witness as any… The title of the work below is  Motion Sensor Amain- just as drawing in older language was termed "limning" the term "a main" or force of the event has a resonance to the "drawing attack" while the motion sensor to which it is predicate resides in the virtual realm software in which motion is mapped as the resource of drawing, a kind of dance wrapped in material reference.

-11- Polyphonic: meaning multiple voices – in this work the drawing pairs the Chinese ideogram for heart with a vision of circulation in an architectonic voice brought to variety through a kind of niche space of vestibular antechambers in a succession of visual plateaus arriving through the cyber sleeve In this the idea here is similar to syllepsis- which refers to a word that modifies others through more than one sense of its meaning, as in a pun but towards more than one word. Touching upon has a kind of history in the Paragone as Ballard(cite) indicates of Alberti's use of the word "abbracciari" which means similarly a polyphonic resonance including grasp, espouse, snuggle, comprehend, measure, etc… things one does with drawing…

-12-through this Rhetorical device of letters in a visual verbal space interrupted at their x-hight I have selected the word "fragment" because it is so evocative of our cultures relation to discourse through the Pre-Socratics, who focused on poetics remain to representation primarily through fragments, partial remains of their originary texts…


Aposiopesis : abrubptly breaking off a sentence, allowing audience to finish.. In the example her I have visualized this by leaving the written text at an interrupted x hight… the words are finished in the visualization of the drawing itself.
The Pathos of completion and the ethos of a visual-verbal space find expressive content in an element of surprise and dislocation.

-13- Anacoluthon: meaning mixing syntax- In this work a kind of cave drawing syntax, Mannerist sensibility and a computer space movement in which the marks seemingly go through a species of particle accelerator are a spatial mix as a mark of re -view. The improvised sheet space in conjunction with the computer realm "button" or plaque like form compose very mixed threads of virtuality . The sense of order which Mola (cite) relates to the Assyrian word Skrr- a cognate of art from scratch to sculpture through mark in dirt to scratch on bone to spot on clay to seal forms, bas relief, free standing sculpture, and no-space are the material continuum that have been shuffled out of the order of an alluvial, orderly compression, while maintaining the sense of a gamut between geological and human cultures through material morphologies at the behest of art meta-levels.

-14- Delivery: meaning in Rhetoric the qualitative parameters of presentation including posture, tone, etc ; have been translated here as three stressors: A) the impress of the mark which stresses space by tearing it apart morphologically, B) pattern and the stress on repetition, and C) The computer stress of a sleeve or labyrinthine circuit that contrasts with a projection to the computer button which comes forward to a plaque like plateau buttressed internally by motion through the scroll space.

-15- Synechdoche: This Rhetorical device identifies the many by a single example or a singularity referred to as many.

My approach in the drawing here is through the idea of the pattern and the pattern block. The pattern block is in itself a manifold of software streamings and combinations; masks of implementation if you will and the computer patterning of it referred to as a tile often has a connectivity that can make the pattern seem to contain more diversity than it does –in my example however; it has more diversity than it may seem because of the emphasis on drawing occurring through many technical levels. Vidler has identified Mannerism as a gesture towards autonomy (cite) I would concur with his characterization by which drawing accords to Kant's apperception, Bohme gives a similar interpretation through his idea of a "Rhea" mode in which he parses relevant per the word root levant or raise to view, ie to view again-review, is to make relevant . In the print process therefore the identity printing prompts of drawing towards review is placed in this new medium of cyber drawing in which pattern is more than direct contact between surfaces and allows greater autonomy of means . . In the present example use of the "block" have a natural relation of synechoche. As mentioned- this process arrives in the work as a very convolved relation of drawing and printing reflecting on each other through a meta process which distinguishes for itself what Eugini (cite) refers to a the neurological model of semiotics, i.e. the complex siting of a manifold that can brought to a sign. The block signifies a pattern, the pattern signifies the block, between the two the block has a very morphed identity and in the virtual media a meta identity or metamorphosis. The ethos of pattern and print as indicating drawing to print as linking phenomenological and semiotic threads of fate show a building quality.

-16- Verba: The Rhetorical term is essentially the meaning of "morphological arrows" or information retained in logical sets through transformation ; the essential force of argument.

Deleuze as cited by Bal in her Book Quoting Caravaggio(cite) uses the term" point of inflection" as he resites the idea of point of view to a sense of metamorphosis. In his introducing the idea of "rhizome " as a neologism toward metamorphic values (cite) in A Thousand Platteaus Deleuze is skeptical that deep structures are retained, that is, he does not go along with Chomsky's sense of abstraction, which in it's own way is similar to Pevsnors belief in an Architectural vocabulary of abstraction per his Dictionary… (cite) Todd Cronan addresses to some degree ontology of *what* it is then that is transformed in his book Against Affective Formalism when he questions semiotic values as being able to create a threshold of self reference (cite); arguing essentially that the abstraction must exist in the world, ride on it's shoulders so to speak.

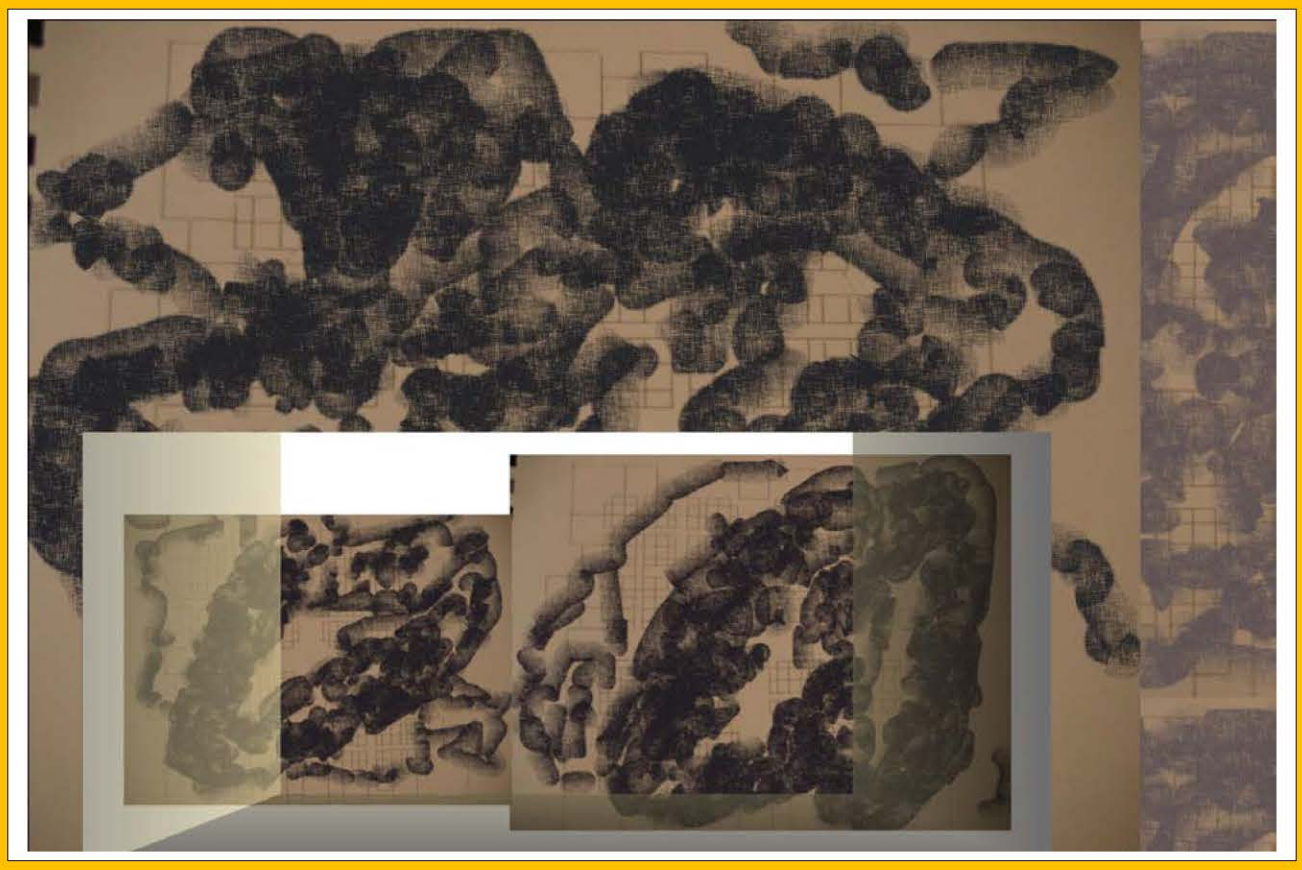
For my part I would counter that the objection is in oversimplified terms, semiotics has many branches and gradients for dealing with inviting world order. In addition, the phenomenological roots which Eugini refer towards a "neurological model" (cite) as implicative of dialectial or rules driven approach over the impulsiveness of discourse are easily reversed. We have seen this through Lacan in his matheme as introduced by Williams, in which the subconscious emerges as the organizer. Similarly Bal has criticesd Jeannet (cite)per narratology in relation to diegetic movement for parsing the level of reference away from an origin, thus more diffuse as one goes. On the contrary , she argues, essentially in Lacan's mode, that the present moment is that of the highest organization of moment… Thus what for Eugini is in the "neurological model" by which he means complex siting is similar to Smithson' idea that "All language is a collection of sites" (cite) The cortical integration of such a collection is to my way of thinking precisely the "collective subconscious" The resources of the collective subconscious are "semiotic niches' as previously defined- a relation of creatures to resource in biology that in a transformation of Marxist values can indicate as I use the idea, the reflection of phenomenological values within semiotics that bridge discourse and dialectic. In the particular use of my media this means the reflections of the material world that drawing has created around it, but which, now, in the virtual realm become a new level of apperception within new art media as generative dimensions of immersion, interactivity, simulacra and "deterritorialization" to borrow from Deleuze his own neologism through what appears to be his own linking to Heideggers "throwness" i.e. being as such -underlying existence.

-17- Topothesia: Per Rhetoric means description of an imaginary place-

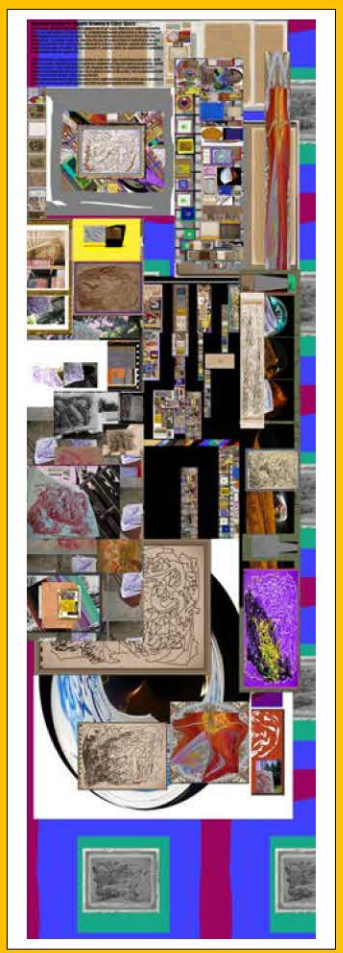
in the drawing I have taken photographs of the foundations of a ruined structure, and photographed my drawings foregrounded to begin with as creating a kind of imaginary structuring. Then that process has been amplified by virtual media drawing in the computer to deepen the sense of an information architecture in which my drawings which symbolize drawing itself by using architectural joinery cognates which build then a virtual tableau as a transformative plane of generating form.

-18 Sprezzura: As this term in Rhetoric means to make difficult means look simple.

I have chosen here a drawing mode that exaggerates the scale of a mark to give the feeling of a brush, but because there is not the taper, flow, material and plyability of that art tool of the brush in its dimension I instead must learn to create a motion flow, a kind of movement map as a carefully parsed conflux and convolvement of moods and modes.



-19- Semantics: As the perception of reality is taken up here through representation of my interest in configuring my archive as it's own expression. I believe the artist of today relates the virtual realm to art for art's sake; creating archives for the future, rather than treating the objects as financial agents.

I gang the canonical circuitry of my ongoing theme into the large immersive space of a PDF or HTML scrolling field that allows one to enter the work as though a labyrinth; and thus a dialectic between the physicality of drawing and the physicality of the twists and turns of the media immersion are the generative and varying experience . I say varying because the viewer does the scrolling and can alter scale and movement axis.

This places the viewer in the context of my own means of a kind of Mannerist carving through drawing which in the new media is both a motion sensor map and and embedding of material associations with considerable psychological associativeness to drawing as philosophy by emphasising the relation of drawing and printing as a  metaphysical moment.